

15 east 57, new york 22

sidney

janis

gallery

May 12, 1958

Edith Gregor Halpert
THE DOWNTOWN GALLERY
32 East 51st Street
New York 22 N. Y.

Dear Edith:

We can lend the following paintings to the University of Iowa:

	<u>Selling price & Insurance</u>
DeKooning - <u>The Marshes</u> - 1947 - oil - 33 $\frac{1}{2}$ x23 $\frac{1}{4}$ " -	\$ 3,200.00
Gorky - <u>Terra Cotta</u> - 1947 - Oil - 44x56"	\$ 7,500.00 (Not for Sale)

Sorry, nothing on Pollock or Motherwell and I am afraid there are none available in private hands due to such great demand for loans at this time.

Good luck and best wishes,

Yours sincerely,


SIDNEY JANIS GALLERY

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 50 years after the date of sale.

1958

RECEIVED
MAY 10 1958

RECEIVED
MAY 10 1958

MAY 7, 1958

Mr. Norman Geske
Director of the Art Galleries
University of Nebraska
Lincoln 8, Nebraska

Dear Norman:

I, too, was very pleased that the O'Keeffe is staying in Nebraska. You will be very much amused with the sudden and persistent interest in this painting since it appeared on the cover of the magazine Art in America. Several museums and at least a half-dozen collectors from various parts of the country have been calling and writing in the hope of acquiring it.

Your question is a very characteristic one. Perhaps the enclosed catalogue can serve the purpose in explaining why NEW YORK NIGHT is still unsold. The same question had arisen so many times in the past in relation to some of the outstanding paintings by outstanding artists and the idea worried me personally at one time to the degree that I decided on the exhibition "What's Wrong with This Picture." You will note that in the catalogue I indicated the number of exhibitions in which each of the pictures had appeared and the number of times it had been reproduced. You may recognize many of these paintings, all of which were subsequently sold (not during the show, with the negative approach represented in the title). In the case of O'Keeffe, the picture had not been offered for sale until very recently. As you may know, she withholds a good many canvases and it is only recently that I have broken her down to the point where I had the complete choice of these hidden treasures in her storeroom. Also, you might like to know that since her exhibition opened, 22 paintings have been sold -- to 6 museums and the balance to collectors. Only a small number of these were watercolors.

I am sorry about the frame but since I coaxed her into a museum discount do you think that you can scrape up a few bucks to repair the frame? If not, I shall make the contribution. There is no need to retain any glass or plexiglass. The latter is used only as a means of protecting the canvas from fingerprints and scratches because the frame is flush with the picture surface and is so narrow that we found it necessary in the gallery and for transportation to use the glass. But there is no need for it

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May 8, 1958

Mr. Sidney Janis
Janis Gallery
15 East 57 Street
New York, N. Y.

Dear Sidney:

I have been asked by Dr. Earl Harper, Director of the School of Fine Arts of the State University of Iowa to assist in organizing an exhibition of American art for the twentieth anniversary of the university. The exhibition is to be held during the month of June as a major feature of the Fine Arts Festival.

For this exhibition we are very eager to include the work of each of the following artists with a representation of two paintings, one a very recent example and the other selected from the list below which includes actual paintings shown at the University of Iowa previously:

Willem de Kooning	1954	The Marshes
Arshile Gorky	1945	The Sun, the Dervish in the Tree
	1948	The Orator
	1956	Virginia Landscape - 1944
(other paintings shown in 1952-56 were borrowed)		
Jackson Pollock	1945	Black Gouache
	1947	Portrait of H. M.
	1948	Reflections of the Big Dipper
	1954	No. 9 - 1952
Robert Motherwell	1947	Yellow and Black
	1948	Yellow Still Life
	1954	Five in the Afternoon

Because I procrastinated so long in assembling this show there is a great urgency in making up the list and in obtaining photographs of the two pictures. I hope you will bear with me and let me know your decision as soon as possible. Your cooperation will be greatly appreciated.

Naturally, all the expenses will be taken care of by the University.

Sincerely yours

ESM:la

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May 14, 1958

Mr. Arthur Francis Brash
1004 North Rexford Drive
Beverly Hills, California

Dear Mr. Brash:

From the description of the Ben Shahn painting referred to in your letter, I am certain that this is a very early example of the artist's work — probably in the middle Nineteen-Twenties, before he established the direction which has a relationship to his present work.

If you have a photograph, or can make a snapshot of the picture, I shall be glad to show it to Shahn when he returns from Europe. On the other hand, it might be a good idea to show the painting to the Felix Landau Gallery or the Paul Kadar Gallery for immediate suggestions.

Sincerely yours,

EGH:pb

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FRANK K. M. REHN, INC.
688 FIFTH AVENUE
AT 64TH STREET
NEW YORK 22, N. Y.
AMERICAN PAINTINGS

May 10th, 1958

Miss Edith G. Walpert,
The Downtown Gallery,
52 East 57th Street,
New York 22, N. Y.

Dear Edith;

All of the pictures by Hopper and Burchfield
enumerated in your letter of May 8th which had been shown
previously at the State University of Iowa have been sold;

They are now owned by:--

Edward Hopper

East WIND over Weehawken
First Row Orchestra
Solitude

Pennsylvania Academy Fine Arts
Joseph Hirshhorn
Unknown

Charles Burchfield

In a Deserted House
June

Winter Moonlight

Lawrence Fleischman
Lehigh University,
Bethlehem, Pa.
Murdock Collection,
WICHITA

I can supply a recent Burchfield to supplement
whatever one of his is borrowed. However, I am unable to
do so in the case of Hopper being, temporarily I hope, out
of Hoppers.

With kind regards,

Sincerely yours,

John Clancy

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AKRON ART INSTITUTE

69 EAST MARKET STREET • AKRON 8, OHIO

LEROY W. FLINT, Director

Telephone: FRanklin 6-3193

April 26, 1958

Downtown Gallery
Miss Edith Halpert, Director
32 East 51st Street
New York 22, New York


Dear Miss Halpert:

We are returning with regret the Rattner (50/03) and the Charles Sheeler (73) that were among the three things that you so kindly loaned us for our "Collectors Items" exhibition. We have taken the liberty of holding the Marin (16/1) because there is still the possibility of a sale to one who will give it to us next year. His decision should come within a week or so.

So far, the show has added seven fine things to our collection and several others have gone into private collections in the area. I am more pleased than I should be perhaps because it seems a good start in the right direction.

Many, many thanks for your kind help. We shall act on the Marin as soon as possible and of course are hoping for the best.

Sincerely,


Leroy Flint
Director

LF/pl

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May 10, 1958

Mr. Arnold H. Maresmont
Prudential Plaza - Suite 3450
Chicago 1, Illinois

Dear Mr. Maresmont:

Will you be good enough to let us know if the Stuart
Davis painting "Lesson 1" reached you in good condition.
This canvas was shipped to you by the Detroit Institute
of Arts.

A self addressed card is enclosed for your convenience
in replying.

Sincerely yours

Print Council of America

527 Madison Avenue
Room 311
New York 22, New York
Phone: Plaza 5-3789

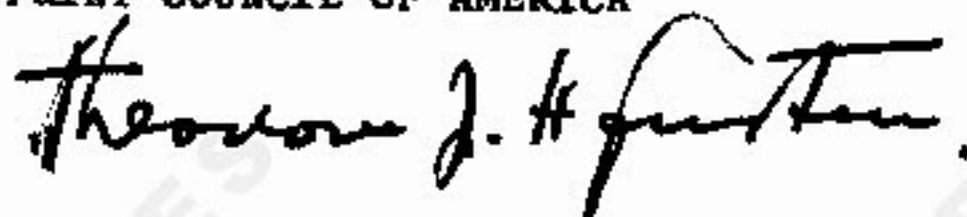
May 12, 1958

The Downtown Gallery, Inc.
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

Enclosed is our check for \$88.00 in payment of sale of Ben Shahn's silkscreen "Mine Building" which was on consignment to the Wadsworth Athenaeum, Hartford, Conn. This sale was made in April and their remittance to the Council is dated May 1, 1958.

Very truly yours,
PRINT COUNCIL OF AMERICA



Theodore J. H. Gaston
Executive Secretary

G:SEC

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CHARLES PACKER
Head of Appraisal Dept.

May 12, 1952

Mr. J. K. Thannhauser
15 East 67th Street
New York, 21, N. Y.

Dear Mr. Thannhauser:

I have examined the sculpture submitted by you and
append herewith its description and value, which, in my
opinion, is the fair value for same as between a willing
buyer and a willing seller.

CAST STONE FIGURE
Wilhelm Lehmbruck
German; 1881-1919
"Bather" ("Badende")
(Bronze, made in 1914)
Height: 26 inches

\$7,000.00

Very truly yours,

Oswald Gortz

DR. OSWALD GORTZ

CG: rk

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

April 30, 1958

Mr. Norman Goeke
Director of the Art Galleries
University of Nebraska
Lincoln 8, Nebraska

Dear Norman:

This is to advise you that the painting by C. S. Price finally arrived in a separate shipment. Also, I want to call your attention to the fact that the frame was almost demolished. Part of the inner strip is missing and there are great chunks in various parts of the outer frame. Since you carry insurance, may I suggest that you report it to your broker as we shall be obliged to obtain an entirely new frame. If you are not insured, won't you let me know?

I am very pleased that the O'Keeffe will remain in Lincoln. Will you please advise me how to bill it and when. As I mentioned previously, there is no hurry about the payment, but we just want to make out the invoice for the record.

My very best regards.

Sincerely yours,

EGH:pb

THE JUNIOR ART GALLERY, INC.
301 LIBRARY PLACE, LOUISVILLE 3, KY.

April 24, 1958

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

We are so pleased that you are willing to participate in our summer exhibition by lending a Marin. Since time is so short, and we know that you will choose well, I am asking, in Mr. Dillehay's absence, that you choose an appropriate painting.

I'm enclosing two partially filled out forms; the pink one you may keep for your files. We would like to have the long, white form completed and returned before shipment is made if possible. We are particularly interested in the insurance section. I will notify Budworth about the loan from your gallery, and they will call you to make arrangements for picking up, packing, shipping, etc.

Thank you so much for your help. A "sea" exhibition would not be complete without a Marin.

Margaret Montgomery

(Mrs.) Margaret Montgomery
Secretary to Mr. Dillehay

Enclosures (2)

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May 6, 1958

Dear **Downtown Gallery**

Preparations are being made for the return of loans to the exhibition, Religious Art of the Western World. Unless otherwise directed, we plan to return the following objects loaned by you before June 30.

PEACEABLE KINGDOM - oil by Hicks

THE LAST JUDGEMENT - oil by Rattner

Via: Railway Express, prepaid

Mail

☒ Other

Schumm Traffic Agency, by van to New York,
delivered to you

Address:

The Downtown Gallery
32 East 51 Street
New York 22, New York

If the address or manner of shipping are incorrect or inconvenient, please correct the duplicate copy and return to us as soon as possible.

Sincerely,

Esther Webb Houseman
Registrar

Dallas Museum of Fine Arts
Fair Park
Dallas 26, Texas

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May 3, 1958

Mr. and Mrs. Otto Spaeth
139 East 79th Street
New York, N. Y.

Dear Eloise and Otto:

May I extend my profound thanks for your cooperation in
lending for the Sheeler exhibition your painting entitled
STACKS IN CELEBRATION.

As you probably knew the exhibition was a great success
and as you probably knew also STACKS IN CELEBRATION was
among the great favorites in the exhibition.

Charles Sheeler asked me to thank you for him as well.

Sincerely yours,

EGH:pb

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

May 14, 1938

Shelburne, Vt.
JFA
Mrs. J. Watson Webb
740 Park Avenue
New York 31, N. Y.

Dear Electra:

I have just returned from a trip to Penn. State College and found your letter together with the check. Many thanks.

Our exhibition closes at the end of this week and I should like to know how you want to have the pictures sent to you — either by Railway Express or by some other means that you may have in mind. I know that you frequently have combined deliveries and therefore shall await your reply.

You were very kind to let us have these pictures for our show — but you are always very kind.

No doubt you have put up at least two new buildings since you arrived in Shelburne but I hope that you are becoming a more sensible person and are not wearing yourself out early in the season.

A number of collectors who have just returned from Brussels spoke with great enthusiasm of the installation of the art section in the American Building and several of them have mentioned specifically the Shelburne sculpture. Evidently the folk art was very well installed and certainly it escaped the criticism applied to the modern section. It seems that my itinerary will not include Brussels, as I decided to travel by boat directly to Copenhagen and fly from there to Leningrad. I got a sudden inspiration to use the old-fashioned transportation and really take a good rest before starting the Russian trek. My trips are always so hurried and the transition from place to place so rapid that I decided on this change of pace — and I do love the idea of just lounging for five or six days without telephones and places to go.

Since I am not sailing until the first week in July, I hope to see you before then or in any event to chat with you on the telephone. Meanwhile, do take it easy.

Affectionately,

EGH:ph

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UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

May 14, 1958

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Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

You recall that you suggested an overrun of all the color plates when the Dove book was printed so that there could be a distribution to the donors of plates such as was done in the past.

I have just had an estimate from the University printing office which prints for the University Press. A run of 500 of the color plates would amount to \$400. I don't consider this inexpensive. It is about the price of 100 books allowing for the discount of forty percent on a \$7.50 price. To whom among the plate donors are we obligated and could we get out from under with a gift of a certain number of books? These extra plates have always been a headache and I try not to promise them any more if I can help it.

Let me hear from you by return mail since the printing office must have an order by the 20th of May at the latest. Apparently they are running the color for the book.

In all haste,



Frederick S. Wight
Director of the Art Galleries

FSW:vv

AIRMAIL

POC
sent photos

May 3, 1958

Mr. Jerrold Loeb
333 North Michigan Avenue
Chicago, Illinois

Dear Mr. Loeb:

Several days ago I received a note from Abraham Rattner suggesting that I send you the two photographs and one color transparency of his latest paintings. The photographer has just delivered these to us and you will find the prints enclosed.

I am listing the titles and sizes below:

MOSES I AM - Oil - 1958 - 48" x 60" (color)

SONG OF ESTHER - Oil - 1958 - 48" x 60"

If you would like to have any other photographs, I should be pleased to send them to you upon request.

Sincerely yours,

EGH:pb
Enclosures (3)

not to publishing information regarding sales transactions, and members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE GALLERY OF CONTEMPORARY ART

(A Public Gallery under the Authority of The Contemporary Art Society of Australia)

TAVISTOCK PLACE (off 376 Flinders St.), MELBOURNE, C.I. MB 1489

7th. May 1958.

Miss Edith G. Halpert
Director
The Downtown Gallery
32 East 51 Street.
NEW YORK?

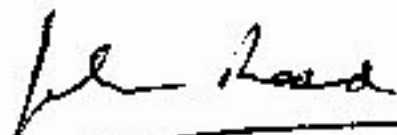
Dear Miss Halpert,

Thank you for your letter of the 21st.
April advising me that you have colour prints of Ben Shahn's
PHOENIX available at 110 dollars less 10% (99 dollars net).

I have one certain buyer, the National
Gallery of Victoria, and, as they have dollars, I have arranged
with them to complete the purchase direct with you at 99 dollars.
You will no doubt hear from them shortly.

A second possible buyer is still uncertain,
but I will let you know if this eventuates.

Yours sincerely,



Director.

P.S. The National Gallery Director advises me that his dollar
quota becomes available immediately after the close of their
current financial year (30th. June).



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TÉLÉPH. 839-61 à 64
840-31 à 34
TÉLÉGR. NEGRESCOTEL
R.C NICE 57 B 1014

★★★★ LUXE

HOTEL NEGRESCO

37, PROMENADE DES ANGLAIS
NICE

May 10, 1958

Dear Edith:

Came to Nice from Litres and I can
Marseilles seeking rest and sunshine. I can
see the sunshine out of the window of my
room - as to rest - have to make two estimates
which will take me the better part of today.
But the evening is still young and tomorrow
is another day. We are being dined and wine
and I would not know what I would have done
without a daily diet of two tablets of mien of
magnesia - champagne may go to other people's
heads but, someday, in my case it never gets
that high. We are meeting great many people,
doing a great deal of talking, traveling all over
the country, and eating, and eating and eating at
Maurice. I guess I am not made to be an
ambassador - I will settle for bacon and eggs
anytime. Next week comes the crucial point in
our talks - money. So far all is well, everybody
is friendly and keenly interested - but when
they write that old equation $\$ \times 420 = \text{franks}$
I hope they don't think. Well, either the sun
is going down or it is getting cloudy - I will
go out and find out. If all is well I will see
you Friday May 16 when I arrive in New York.

Love
Michael

P.S. Sunday night I am
returning to Paris.

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from the desk of
SYLVAN LANG

May 12, 1958

Mrs. Mary Lang
Mrs. Edith Halpert
Mr. John Leeper

Felt that each of you would be
interested in the attached very
gracious letter received on
this date from Mr. Al Blaustein.

Sylvan

STATE UNIVERSITY OF IOWA



IOWA CITY

School of Fine Arts

May 8, 1958

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My dear Mrs. Halpert:

Once again I am a little delayed in answering a letter from you because I have just returned from a week of absence. During this week I had an opportunity to spend some time at the University of Arkansas in their beautiful Fine Arts center there.

I am very apologetic that I did not immediately bring together the list of paintings we have purchased here during the years of the Fine Arts Festival. Most of the purchases have been made since we introduced the first exhibition of contemporary art in 1945.

In addition to the paintings I am listing for you, we have purchased five excellent African sculptures, a similar number of masterpieces of drawing, and sculptures by Albrizio, Kreis, Lipchitz, and one or two others.

We have purchased a considerable number of prints by Mauricio Lasansky which I am not listing here, but they include his famous "Espana" and "Self Portrait".

I am hurrying to get this list typed and in the Air Mail for this afternoon's plane.

Sincerely yours,

Earl E. Harper
Director

Mrs. Edith Halpert,
The Downtown Gallery,
32 East 51 Street,
New York 22, New York.

Enclosure

eeh/mn

MRS. J. WATSON WEBB
740 PARK AVENUE
NEW YORK 21, NEW YORK

May 1, 1958

Dear Edith:

Enclosed is my check for \$1,100
in payment of the balance due on your
invoice No. 1116, dated April 7th to the
Shelburne Museum.

As I told you, I am glad to have
you hold these four paintings for
exhibition purposes.

We are off to Shelburne today.

Best wishes and so many thanks to
you,

Affectionately,

Elletta Webb

Mrs. Edith G. Halpert
32 East 51st Street
New York, N. Y.

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purchaser is living, it can be assumed that the information
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April 29, 1958

Mr. Larry Rogers
Saks Fifth Avenue
Hillburn & Short Hills Avenue
Springfield, New Jersey

Dear Mr. Rogers:

May I remind you once again that our bill dated September 18, 1957, for the amount of \$690.00 is still unpaid.

Sincerely yours,

EGH:pb

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May 8, 1958

Mr. Arthur M. Bullock
The Junior Council of the Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Dear Mr. Bullock:

Thank you for your letter.

Since the paintings and prints consigned by us to you will not be on view until September, I would suggest that you return whatever material you have available and have your committee make a new selection before September 1st.

Although the gallery will be closed during August, I shall be glad to make an appointment with a member of the Council at a week's notice.

Sincerely yours,

EGH:pb

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THE NEWARK MUSEUM
NEWARK 1, NEW JERSEY

Katherine Coffey, Director
Mildred Baker, Associate Director



May 8, 1958

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Enclosed is a copy of the letter I wrote you on April 30th, also the catalogue which was enclosed with it.

Since talking to you on the telephone yesterday, Lloyd asked if our meeting could be at 5:30 p.m. rather than at 5 next Wednesday, May 14th, as he has an A.F.A. meeting which he must attend.

We are delighted that you can participate in our program on the 25th and I think we shall have a good program.

With all good wishes and thanks,

Sincerely yours

Associate Director

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May 5, 1958

Mr. Allan D. Emil
60 Sutton Place South
New York 22, N.Y.

Dear Mr. Emil:

I do want to thank both you and Mrs. Emil for the loan of your Marin oil to the Whitney Friends Exhibition. It is a very important unit in the Show.

In the catalogue, I notice; it is listed as "Roses in Vase". The title should be "Laurel Blossoms". I am certain they are not roses; as I can remember watching my father paint the picture. Also this title would be confusing with the title it bore in past exhibitions.

Please remember me to Mrs. Emil.

Sincerely yours

John Marin, Jr.

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May 8, 1958

Mr. Maynard Walker
Maynard Walker Gallery
117 East 57th Street
New York, N. Y.

Dear Mr. Walker:

I have been asked by Dr. Earl Harper, Director of the School of Fine Arts of the State University of Iowa, to assist in organizing an exhibition of American art for the twentieth anniversary of the university. The exhibition is to be held during the month of June as a major feature of the Fine Arts Festival.

For this exhibition we are very eager to include two paintings by Walt Kuhn from among the following titles: SANDY, WHITE COCKADE, CAMP COOK, TRICOLOR COCKADE.

Because I procrastinated so long in assembling this show there is a great urgency in making up the list and in obtaining photographs of the two pictures. I hope you will bear with me and let me know your decision as soon as possible. Your cooperation will be greatly appreciated.

Naturally, all the expenses will be taken care of by the university.

Sincerely yours,

EGH:pb

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CONTEMPORARY ARTS MUSEUM

6945 OLD MAIN STREET ROAD—HOUSTON 25, TEXAS

May 5, 1958

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

The Board of Directors joins me in extending to you our grateful appreciation for your generous cooperation in lending to our Collage International exhibition. This show was extremely well received and attended by the Houston public.

We hope that your collages have been returned to you in good condition and that you have received the catalogue of the show.

Again many thanks for your generosity, which made this exhibition possible.

Sincerely yours,

Jermaine MacAgy
lf

Jermaine MacAgy
Director

JM:lf

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May 14, 1968

Mr. Jerrold Loeb
Loeb, Schiesman & Bennett
333 North Michigan Avenue
Chicago 1, Illinois

Dear Mr. Loeb:

The photographs and the color transparency have just arrived.

I thought it best to write and let you know that the Gallery is closed during the months of July and August. Perhaps you can stop in on the way to Europe. It will be so nice to meet you.

Sincerely yours,

RCH:pt

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

in this one) during the day of the party and then painted it rapidly with bold strokes. The poster had been neglected by the owner Walter Seaton, the illustrator (who had not even fully thought of the party) who died recently and had been rolled for years.

Because it had cracked I had it transferred on a Masonite board to insure it against any further mishap. I also had a stretcher put on the back with metal hooks so it can be hung easily.

When I mentioned a modern Bar as an ideal setting for it I did of course not mean a public Bar but an exciting collector's Bar as one of today's im-

NORBERT HEERMANN
WOODSTOCK, NEW YORK

imaginative modern stylized
houses. And I think, with its gay theme, large size and broad sweeping treatment that this would be the ideal setting and as I knew far - he'd be all in it. The whole color scheme ^{of the Box} should be attuned to the distinguished beauty of the poster.

I do not believe it will be hard to sell.

I am selling it to Mrs. Seaton who is in poor financial condition. I've put a price of \$500⁰⁰ on it. Unfortunately it is a little

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May 3, 1958

Dr. and Mrs. Melvin Beigen
45 East 82nd Street
New York, N. Y.

Dear Mel and Helene:

Official thanks for your generous cooperation in lending the two Sheeler paintings for the recent exhibition. Needless to say they contributed greatly to the extraordinary success of the show.

Whenever you are ready to send Seth to college, these two little numbers should take care of the tuition, room and board, as well as a white Cadillac.

I am sure that if Charles were here he would join me in this expression of gratitude.

Sincerely yours,

EGH:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



SARASOTA ART ASSOCIATION

SARASOTA, FLORIDA

May 5, 1958

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Edith:

Enclosed are clippings from the Saturday and Sunday papers around here. Think they are quite nice and, as you can see, the west coast of Florida appreciates having a show of this caliber.

Do you know Lawrence Dame? He sounds like he thinks he knows you. I barely know him, but he apparently comes here each winter and serves as art, music, drama, and literature critic for the Herald Tribune (Sarasota that is, not N.Y.). As you can imagine this a pretty big undertaking, and he sometimes goes into print with inaccurate information, or wild and wooly guesses. The latest is the bit about you having designs on Sarasota - don't know how he dreamed this one up. He has never talked to me about you or the show and I don't know where else he might have had such a bee put in his bonnet. I guess it is nothing but wishful thinking and I'm sure he is not alone in that area. Anyway I did want you to know that I certainly never indicated to him or to anyone else that you had any interest in this part of the world. I will say, however, that after 7 months my interest has been slightly whetted. There seems to be potential here. Perhaps I need to get away and enlarge my perspective, but it looks pretty good when you are close to it.

We will pack the show on the 16th and it should be off to Budworth on the 17th. Hope you have had a chance to draw a deep breath by now. I know you will be glad when vacation time arrives. So will I, and I look forward to seeing you in N.Y. in the fall.

With very best wishes.

Sincerely,

Ann S. Brown

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CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

SYMBOLS

DL = Day Letter

NL = Night Letter

LT = International Letter Telegram

1201

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD

Time of destination

(28)

NA299 PD=SAN ANTONIO TEX 8 32 9PMC=

MISS EDITH HALPERT DOWN TOWN GALLERY INC=

32 EAST 51 ST=

1958 MAY 7 PM 5 37

PUZZLED BY YOUR WIRE. MCNAY HAS TWO O'KEEFES IN THEIR POSSESSION=

JERI WALSH PERSONAL SECY=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

BUSINESS WEEK

A MCGRAW-HILL PUBLICATION

330 WEST 42ND STREET · NEW YORK 36, N.Y.

OFFICE OF THE MANAGING EDITOR

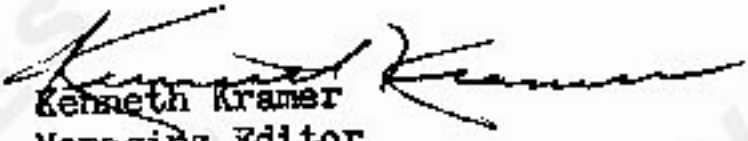
May 12th, 1958

Miss Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

I'm sorry but I don't think we want to take you up
on your suggestion of a story on "Portrait of a
Building". Thanks though for thinking of us.

Sincerely yours,


Kenneth Kramer
Managing Editor

akm

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

April 29, 1958

Mr. Edwin C. Wilson
3122 P Street, N. W.
Washington 7, D. C.

Dear Mr. Wilson:

Thank you for your letter.

Frankly I am very pleased that you decided to retain "The Night Before Christmas," although, as you gathered, I would have been very glad to accept it in exchange.

We shall hold the painting "Two Women" awaiting your next visit to New York. There will be no obligation on your part, of course.

The O'Keeffe oil will be shipped to you very shortly.

As usual, it was a great pleasure to see you.

Sincerely yours,

EGH:ph

Not to publishing information regarding sales transactions.
Researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

April 29, 1958

Mr. Donald Winston
Marshall & Winston
1054 Buxton Avenue
Los Angeles 24, California

Dear Mr. Winston:

Thank you for your check, and more so for the very kind statements in your letter.

There is nothing that pleases us as much as a happy owner and a happy home for one of our paintings. I agree with you that DANCING TREES is one of the outstanding paintings by Dove and can be called a truly great work of art. Also, I am very happy that this will be included in the Retrospective Exhibition now being organized by Fred Night.

Yes, O'Keeffe told me about her visit to the Roswell Museum and expressed her gratification at being represented in her home state with so outstanding an example.

I hope that I shall have the pleasure of seeing you in the near future.

My best regards.

Sincerely yours,

EOH:pb

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 9, 1958

Mr. Charles L. Bybee
Houston Bank and Trust Company
Houston 1, Texas

Dear Mr. Bybee:

Mrs. Halpert asked me to advise you that the
check for \$1347.50 should be made payable to
The American Folk Art Gallery.

Sincerely yours

Secretary to Mrs. Halpert

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
concerning the artist is correct.

P.S. The Paris thing looks so in 8 vol. The size, the 11 of books. But they only allow one page, paper for an volumes better!

do fine for this chic artistic (pseudo) international set -
The women are all dressed by the leading couturiers (sp?)
include Mrs Bushwald - what's her name with this gang?
His stuff is so amusing, I think & so down to earth & this
is all so damned clever - Ah well - They've gone to Spain for
a week & will probably see them when they get back. I'm
curious - They were mad for his book.

Wendy spent a couple of evenings with James Jones
& his divine wife - They are mad, not in the least &
are buying pictures like mad - His conversation is
all double negatives & four letter words but he's a
good guy.

Through Hil's cousin we found the apt. which
has an ice box, orange crate size, & a leaking gas
stove. When I asked the woman if that was gas I
smelled she said yes - when I said "isn't it dangerous?"
she said, "heavens no, it's been leaking for 14 years".
Hil swear! The apt. is mostly because Holly, also
for our own comfort & it's considerably cheaper than
a hotel even if we only use it for 2 weeks, instead
the 3 we pay for - Price 200,000 francs - It's 4 min. from
Sour Gennan de Pres, right at bus stop for school & is
a pent house with terraces overlooking Eiffel tower etc
etc. Not closed one but what the hell -

Holly had a little trouble adjusting.
For 4 or 5 days she cried when I left her at school
but think it's all fine now. Poor kid, it's a big
change. She has a marvelous 4 course lunch at school
but can't wait to get to the apt. So I can cook again.
The roots will be good for her.

We do miss you terribly - As soon as we
know our summer plans will let you know. What
the hell you're 9 at all that damn, you could fly over
for a couple of weeks of rest with us! Lots & lots of love.
Virginia

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

STATE UNIVERSITY OF IOWA



IOWA CITY

School of Fine Arts

April 28, 1958

My dear Mrs. Halpert:

When I returned from my week of absence when I was attending the Annual Convention of the Association of College Unions, of which I have been an Executive Officer for the past three years, I found your letter of April 21 awaiting me. I promptly sent you a telegram which I hope you received.

Let me say in the first place that while some publicity has been given to our original concept of an exhibition representing the works of artists of 20 years ago and today, no great harm will be done by changing this plan.

I have tied the general thought of the 20th Anniversary of our Festival of Fine Arts to this exhibition, but fortunately I was waiting until the catalogue of the exhibition itself was published to include a brief history of the festival in the forward to the exhibition.

We had art exhibitions from the beginning of course. The first one was a one man show of the works of Grant Wood, although at his earnest insistence we included several paintings by Marvin Cone. But the emphasis upon the exhibitions of contemporary art was first placed upon the exhibition in 1945 as you know.

I am astounded at the welter of summer art exhibitions today. When I first came to New York in the fall of 1944 to discuss the possibility of an exhibition of contemporary art the following summer, I was greeted with great interest by all of you people in the galleries in New York City. I was told that the works of art in the various galleries had no chance to "work" in the summertime. There was a good deal of skepticism as to whether a summer exhibition would be particularly successful. I do not know how effective our own development was in the general increase of summer exhibitions, but historically the facts are as I have stated.

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May 2, 1958

The Downtown Gallery
Edith Halpert
32 E. 51st
New York, 22, N. Y.

Dear Miss Halpert;

Thank you so much for your prompt reply to my letter of April 26th.

We appreciate your interest and would be very pleased to have some silk screens by Ben Shahn and any lithographs by Kuniyoshi. My reason for the \$300.00 price limit was actually an approximate statement. While we do feel we can do better if we stay fairly close to this figure, if you have any suggestions that go above this, we would be most happy to receive them.

Any matted subjects will be appreciated at your convenience. Our insurance guarantee can be shown on request. We are also reasonably sure of a market here in Wichita for works by Tamayo- any information on this would also be appreciated.

Sincerely,

Betty Robinson

THE ROBINSONS INC.
4007 East Kellogg
Wichita, Kansas

information regarding sales transactions,
be for obtaining written permission
chaser involved. If it cannot be
able search whether an artist or
in he assumed that the information
as after the date of sale.

April 29, 1958

Gentlemen,

I thank you for giving me the opportunity of examining the two Wheeler drawings. While I liked them very much, they are not typical of my conception of Wheeler's work.

The pictures should arrive shortly. Thank you again for your courtesy.

Sincerely,

Jean M. Rosenthal

26403 Dunwood Rd.
Rolling Hills, Calif.

LOEBL, SCHLOSSMAN & BENNETT
ARCHITECTS - ENGINEERS
223 NORTH MICHIGAN AVENUE
CHICAGO 1

JERROLD LOEBL, F. A. I. A.
NORMAN J. SCHLOSSMAN, F. A. I. A.
RICHARD M. BENNETT, F. A. I. A.
HARRY E. HORTMAN, A. I. A.
WILLIAM J. MCARTHUR, A. I. A.
FRANKLIN R. SMITH, A. I. A.
CALVIN JAY TOBIN, A. I. A.

RANDOLPH 8-7350

May 9, 1958

The Downtown Gallery
32 E. 51st Street
New York 22, New York

Attention: Miss Edith Gregor Halpert, Director

Gentlemen:

Thank you very much for your transparency and
photographs of the latest two Rattner paintings.

I think they are very interesting. I am return-
ing them to you under separate cover and trust
that on my return from Europe in July I will be
able to come into your gallery and see your
exhibit of the original paintings as I am anxious
to have one in my collection.

Sincerely,

Jerrold Loeb
Jerrold Loeb

JL/bf

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

May 3, 1938

Mr. and Mrs. Roy R. Henberger
21 East 87th Street
New York, N. Y.

Dear Marie and Roy:

May I extend my profound thanks for your cooperation in
lending for the Sheeler exhibition your painting entitled
THE WEB.

As you probably know the exhibition was a great success
and as you probably know also THE WEB was among the great
favorites in the exhibition.

Charles Sheeler asked me to thank you for him as well.

Sincerely yours,

EGM:pb

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

May 8, 1958

Mr. John Clancy
Rehn Galleries
688 Fifth Avenue
New York, N. Y.

Dear John:

I have been asked by Dr. Earl Harper, Director of the School of Fine Arts of the State University of Iowa, to assist in organizing an exhibition of American art for the twentieth anniversary of the university. The exhibition is to be held during the month of June as a major feature of the Fine Arts Festival.

For this exhibition we are very eager to include two paintings each by Burchfield and Hopper, from among the following titles:
~~of Hopper's~~ - EAST WIND OVER WEEHAWKEN, FIRST ROW ORCHESTRA, SOLITUDE; ~~of Burchfield's~~ - IN A DESERTED HOUSE, JUNE, WINTER MOONLIGHT.

Because I procrastinated so long in assembling this show there is a great urgency in making up the list and in obtaining photographs of the two pictures by each artist. I hope you will bear with me and let me know your decision as soon as possible. Your cooperation will be greatly appreciated.

Naturally, all the expenses will be taken care of by the university.

Sincerely yours,

EGH:pb

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May 3, 1958

Mr. Norbert Hoermann
Woodstock
New York

Dear Mr. Hoermann:

Thank you for your letter and the photographs.

This afternoon I showed the letter to Sara Kuniyoshi and she
had no recollection of having seen this particular poster.
Nevertheless, I should be interested in learning more about
it. No doubt you know that I acquired one of Yas's posters
some months ago, as well as the fact that there is very little
possibility of sale to any institution or to any private
collector and I certainly would hate to see a Kuniyoshi in
a public bar. On the other hand, I feel that it is my duty
to protect Yas's reputation and therefore would very much
like to know what the owner has in mind in the way of a price
so that I can carry on from that point. Also, would it be
possible to roll the picture and send it on to the gallery
so that I may have an opportunity to see it before any deci-
sion can be made.

I shall be most grateful to you for such information.

Sincerely yours,

EGH:pb



April 21, '58

Dear Mr. Marin,

Excuse my delay in answering
your letter of the 1st. We are so
happy that there was little dam-
age to the wonderful show we
had.

Yes, we want to keep the Phoenix
#2 if you'll tell us for it, please
when you send the bill for the
frame.

Maybe you'll post our summer school
bulletin, please.

Respectfully yours,

Sister Maria Peraine

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FRIENDS OF THE WHITNEY MUSEUM of AMERICAN ART

22 WEST 54TH STREET, NEW YORK 19, N.Y. • Telephone: COLUMBUS 5-5800

May 6, 1958

Mrs. Edith G. Halpert
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

We are most grateful for the very fine list of potential Friends you were good enough to send in. When our master list has been completed and the letters written, we will send our C letter (not using your name) to the list you have indicated. On your list, "Use EGH Name," do you want us to send you these letters for signature and personal messages, or do you want us to send the C letter containing the phrase, "At the suggestion of Mrs. Edith Halpert," etc.? I will telephone you when we are at the point of having the letters "falconized," if you don't mind.

With very real appreciation for the time and trouble you have taken in preparing this significant list.

Sincerely yours,



Gertrude Thilly
Membership Secretary

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May 3, 1958

for a decade or so. You must, however, realize that it was your withdrawal from the art world of the time that created the impasse. You must realize also that all the artists other than the small group that was associated with gallery before 1930 separated from the Downtown Gallery some years ago. After training Charles Alan for a period of seven years, I was convinced that he could carry on with a second group and eventually take over the artists who are still associated with this gallery. During the ensuing period a number of the former group and the Alan Gallery ^{separated} and it was then that I made an effort to find someone who would "take over." I can tell you very frankly that it was almost an impossible feat as most of the new galleries were interested only in completely new artists, either American or European, and had no desire to take on any painters or sculptors with a reasonable reputation. The Nordness Gallery was formed with the cooperation of an artists' committee which mutually agreed on the roster. Thus I have no association whatsoever with either the Alan Gallery or the Nordness Gallery and am in no position to make any recommendations of any sort. Since I am tapering off in my activities, with the prospect of retiring in the near future, I certainly cannot make any single addition without leaving myself entirely open to a great many others -- an entirely untenable situation. Thus I am quite helpless in relation to any "recommendations" to the two galleries I mentioned or any others in New York.

I shall be delighted to make an appointment with you and your charming wife if you will call me at your convenience. It will be very nice to see you and to discuss your problem even if I cannot make any contribution in the way of ideas.

And so, my best regards.

Sincerely yours,

ECB:pb

Enclosed for you are two photographs of the
first and second groups of artists who were
associated with the Downtown Gallery before 1930.

May 8, 1958

Mr. Earl E. Harper, Director
School of Fine Arts
State University of Iowa
Iowa City, Iowa

Dear Mr. Harper:

Mrs. Halpert has asked me to drop you this special-delivery note pleading that the list referred to in your penultimate paragraph - which you did not include with your letter of April 28th - be rushed on to us, the time remaining being so very short to prepare for the exhibition.

Sincerely yours,

Margaret M. Babcock

* "of contemporary paintings which have been purchased by the university in connection with our Summer Session festivals."

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

April 30, 1958

Mr. Kenneth Donahue, Director
The John and Nabel Ringling Museum of Art
Sarasota, Florida

Dear Mr. Donahue:

Although I gather that we were both in the same spot at the same time (at the Wadsworth Atheneum opening of the Chick Austin exhibition), I did not have the pleasure of meeting you there. Also, I had hoped to get down to Sarasota during the exhibition I arranged for the Art Association. If you have the time to drop in to see this exhibition, I should very much like to get your reaction. It occurred to me today that there are several paintings included which may be of interest to you if the Circus and its side issues fit in with your program. In any event, I shall be delighted to get your reaction to the selection of the works on view and perhaps at some future time I shall have the pleasure of seeing you.

Sincerely yours,

EGH:pb

May 1, 1958

Miss Felicia Geffen, Secretary
National Institute of Arts and Letters
633 West 155th Street
New York

Dear Miss Geffen:

In checking over our records, I find, that I gave you the wrong insurance value on the Abraham Rattner painting "Hands Ascending". Instead of the value I quoted, \$3000.00, the correct insurance value is \$6000.00.

Please forgive me for this error. The same error also persists on our consignment to you, #5730. "Hands Ascending" is #48/02 on consignment #5730. It is listed at \$4000.00. The correct price for sale is \$8000.00.

Again, please excuse me.

Hope the Exhibition is a big success.

Sincerely yours

John Marin, Jr.

For publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 14, 1958

Mr. Thomas A. Gagliano
Wellfleet
Massachusetts

Tommy boy -

What you do to my bloodpressure! Seeing
your handwriting and then finding that fascinating enclosure...
Where did you dig up that little number? It sure played me.

You sure have a genius of evading New York in your cross-country
trips. Or it is me?

It isn't very likely that I shall be coming up to the Cape this
summer, as the Gallery does not close until the end of June and
two days later I am off for Europe. Guesswhere? -- back to
Odessa, believe it or not. I shall drop you a picture postcard,
unless you think the postmark will run you out of town.

Let me hear from you.

Love,

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CLASS OF SERVICE

This is a fast message
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proper symbol.

WESTERN UNION TELEGRAM

W. P. MARSHALL, President

1201

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=International
Letter Telegram

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

OC547 J DA60

L BHA315 NL PD=BEVERLY HILLS CALIF 28=

1958 APR 29 AM 3 15

MRS EDITH HALPERT, DLR=

32 EAST 51 ST NYK=

YOUR LETTER WITH RECEIPT FOR ARRIVAL WAS IN THE DESERT
WAITING FOR ME AFTER BEING AWAY TWO WEEKS. REGRET
TO SAY PAINTING WAS NOT RIGHT IN ROOM SO HAVE RETURNED
IT TO MISS OKEEFE IN NEW MEXICO. APPRECIATE YOUR EFFORTS
AND WILL COME IN TO SEE YOU NEXT TIME WE ARE IN NEW YORK=

MRS LEONARD FIRESTONE.=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

April 29, 1958

Mr. John Frederic Ross, Curator
Fort Wayne Art School and Museum
1026 West Berry Street
Fort Wayne 2, Indiana

Dear Mr. Ross:

I am very pleased that all the members of your committee agree on the John Marin exhibition for the Festival.

I am enclosing our consignment invoice enumerating the paintings selected, which I think present an excellent cross-section in periods and styles of Marin's work.

Since all the exhibition details are handled by the consignee we have no idea of the expense involved for packing, shipping, and insurance. The latter you may obtain from your insurance broker and I am sure that Bodworth will give you an estimate directly, based on their past experience with paintings by Marin.

I hope the exhibition will be a great success.

Sincerely yours,

EGH:pb
Enclosure

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May 7, 1938

Mr. Frank Zachary
Holiday Magazine
One Independence Square
Philadelphia 6, Pennsylvania

Dear Mr. Zachary:

In the hope that this unique project will be of interest to you,
I am enclosing a release explaining it in detail.

The paintings are now in our possession but if you are not planning to be in New York in the very near future, I shall be glad to send you photographs or Ektachromes. The collection of paintings is really outstanding in quality, variety, and in general interest.

May I hear from you?

Sincerely yours,

EGH:pb
Enclosure

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 2, 1958

Mr. Herman More, Director
Whitney Museum of American Art
22 West 54th Street
New York 19, N. Y.

Dear Herman:

Several days ago we returned to the Whitney Museum the Sheeler painting SAN FRANCISCO - FISHERMAN'S WHARF and previously the ARCHITECTURAL CADENCES was returned on special request.

I am writing to express my deep appreciation for your kind cooperation in letting us have these two paintings for an exhibition which proved to be a record-breaker and needless to say your contributions were vital toward the success of the show.

Would you be good enough to extend my thanks to the Sarah M. Reby Foundation.

Sincerely yours,

EGH:ph

May 8, 1958

Mr. Lawrence Dame
Sarasota Herald Tribune
Sarasota, Florida

Dear Mr. Dame:

Ann Brown of the Sarasota Art Association was good enough to send me a clipping of your very nice article in relation to the group of paintings we sent at her request for exhibition at the Association Gallery.

Boston
I recall with pleasure our meetings in *Austin* and am very flattered with your reference to me as an "astute saleswoman" and am even more so with the personal references. However, I should like to correct your impression regarding my association with the Boris Mirski Gallery. I did not help set it up nor was I aware that Boris Mirski was a Lithuanian sailor. I knew him as a very scholarly person and from time to time have either exchanged exhibitions with his gallery or have sent one-man and group shows to him as I do to a great many other galleries throughout the country. Because The Downtown Gallery has always been situated in New York - ever since I organized it in 1926 - I could hardly be called a counterpart of the late Margaret Brown whom I admired tremendously and whose loss is very tragic for Boston and the artists as well as the collectors.

Indeed, I have managed to make a living with other people's (if you mean the artists') paintings for the past ten years and survived the earlier period with the help of American folk art. On the other hand, the artists will agree that they, too, made a living with the aid of the gallery and "astute salesmanship" made possible by the outstanding quality of the work these artists produced.

And for your information, I can promise that I have no designs on Sarasota nor on any other part of the country. I am very devoted to New York and enjoy my life and work here very much.

And so, I thank you.

Sincerely yours,

RCH:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

May 3, 1958

Mrs. Richard Black, Registrar
Abby Aldrich Rockefeller Folk Art Collection
Colonial Williamsburg, Virginia

Dear Mrs. Black:

I cannot tell you how grateful I am for the material you sent me. Although I had all the information, it was wonderful to have the original correspondence in that connection.

What I was really most interested in was to ascertain when the first hanging at Paradise House took place - before 1935. Unfortunately, my correspondence files do not go back that far but my personal checkbook and personal letters from Mrs. Rockefeller indicate that I spent considerable time in Williamsburg as far back as 1932, making a survey of all the hanging possibilities, not only in Paradise House, but in a number of the other buildings such as Raleigh Tavern, The Inn, and, of course, Bassett Hall where I hung paintings and arranged the decor of weathervanes, et cetera, in the tea house or whatever that small pavilion was called. Also, I recall stopping at the old inn long before the current one was built and there must have been a reason for my many trips at the time and rather extended stays. I do have records of the paintings I purchased for Mr. John D. Rockefeller, Jr. for the palace, but that was a completely separate enterprise at the time.

If there is any way of ascertaining the date of the very first installation at Paradise House, which I know preceded 1935, I should be most grateful to you and I hope that Williamsburg retained the correspondence for a longer period than I did.

It was a great pleasure to meet you and I hope that we shall have occasion to work together in the future.

Sincerely yours,

EGH:pb

prior to publishing information regarding sales transactions. searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

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May 5, 1958

Mr. Clarence Schlaver, Managing Editor
Office Appliances
100 East 42 Street
New York, N. Y.

Dear Mr. Schlaver:

In February 1954 your magazine made some interesting comments dealing with "Art in the Office" anticipating many of the other magazines which came into the picture considerably later.

Enclosed please find publicity release which explains another new project with a show to be held in New York on June 9th and to travel throughout the country subsequently.

This is the first time I have approached you in five years, but I believe that "Portrait of a Building" is right up your alley in context and is big news. The paintings are all in our possession now and can be shown to you at your convenience.

I look forward to seeing you.

Sincerely yours

ECHL

ECHL

Houston Bank & Trust
Company

HOUSTON 1, TEXAS

CHARLES L. BYBEE
PRESIDENT

May 8, 1958

The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Attention Mrs. Edith Gregor Halpert

Gentlemen:

Mrs. Bybee and I are now ready to pay the balance of \$1347.50 due your good firm, but are somewhat confused as to whom payment should be made.

In your letter of April 29, 1958 you advised us to make the check payable to the American Folk Art Gallery, and in your statement of April 1 you advised us to make check payable to E. G. Halpert.

Upon receipt of letter from you signed by Mrs. Edith Gregor Halpert clearing up this matter, we will be glad to send remittance by return mail.

Very truly yours

Charles L. Bybee

CLB:eb

Air Mail

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 8, 1938

Mr. John Holmes
John Holmes Associates
53 East 93rd Street
New York, N. Y.

Dear Mr. Holmes:

Some weeks ago I promised to let you know when the entire collection arrived at the gallery. Finally, the Corcoran and Chicago exhibitions have been returned and we now have a magnificent selection.

I hope you will come in at your convenience to see these. It will be so nice to meet you.

Sincerely yours,

EGH:ph

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

due to publishing information regarding sales transactions, enclosures are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.

Mrs. Edith Halpert, Director

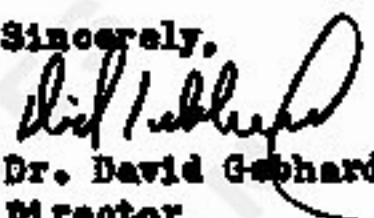
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

On February 19th I wrote to you concerning the possibility of obtaining on loan a group of perhaps five to seven paintings by G. O'Keeffe for a Southwestern showing of her work here in New Mexico, West Texas and in Arizona. This projected exhibit would be held during 1959 for a period of about four months. We have been able to obtain a number of O'Keeffe's paintings from several Mid-western and Western museums. All in all we would like an exhibit of around twenty paintings. Would it be possible to obtain a group of her paintings for this purpose? I know for example that the Museum at Lubbock, Texas would be interested in purchasing one of her works for their collection.

Again, many thanks for your continual help and encouragement.

Sincerely,


Dr. David Gebhard
Director

Thursday,
April 24th, 58.

director
David Gebhard

ROSWELL MUSEUM

and art center

roswell, new mexico

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 3, 1958

Mr. Raymond Brainin
126 West 51st Street
New York, N. Y.

Dear Raymond:

It was very good of you to send me a reminder and I am finally answering your very interesting letter of April 7th.

As I explained to you at the Nordness Gallery, you and Mrs. Brainin appeared unexpectedly at a time when I had two clients in the showroom who came by appointment and another who was unexpected. It was impossible, therefore, to carry through the amenities which you rightfully expected. For this I apologize and hope you understand that in a business organization it is not always feasible to function socially at a moment's notice.

I agree with you that our relationship is not limited entirely to business and that my devotion is two-fold - in relation to your work and in relation to you as a person.

It is difficult to realize, I suppose, that the situation has changed considerably in the so-called art world. As opposed to the early days when an art gallery was largely a meeting place for artists and an occasional museum official and/or a prospective collector, the gallery has become a legitimate business. No doubt the readjustment, particularly for one who has been away from New York, is a bit difficult one to accept. This I appreciate and regret to a great degree. At this point, even high-powered collectors are obliged to make appointments in art galleries. Many resent that just as much as do the artists. On the other hand, since the art business has become a profession, it must be compared with that of a lawyer or a doctor, etc. - or even a school teacher. At no time does anyone consider the idea of dropping in unexpectedly at the office of one of these professionals with the expectation of being received immediately and at length. This is in the way of explanation for what you apparently consider rudeness on my part or an unfriendly attitude.

I will remember our early activities and my justifiable excitement in "discovering" the ten artists on the W.P.A. project. I will remember also my enthusiasm for your work and the mutual loyalty

ARNOLD H. MAREMONT
SUITE 3450
PRUDENTIAL PLAZA
CHICAGO 1, ILLINOIS

May 12, 1958

Miss Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York, New York

Dear Miss Halpert:

This is to advise you that I still have not received the
Davis. Perhaps a tracer should be made on it.

Sincerely,

Arnold H. Maremont
Arnold H. Maremont

AHM:jc

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researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
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THE NEWARK MUSEUM

NEWARK 1, NEW JERSEY



rior to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

FRANKLIN CONKLIN, JR., *President*
WILLIAM A. HUGHES, *Vice-President*
MRS. JOHN R. HARDIN, *Vice-President*
MRS. GEORGE BARKER, *Vice-President*
LEONARD DRYFUS, *Treasurer*
KATHERINE CONNOR, *Secretary and Director*
MRS. MILDRED BAKER, *Asst. Secretary and Assoc. Director*
TELEPHONE: MITCHELL 2-0011

C O P Y

April 30, 1958

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

In connection with our New Jersey Artists exhibition which opened last week, we would like very much to arrange a round table discussion on the economic aspect of the artist's life. I have asked Lloyd Goodrich if he would chair the panel. Now I am writing to ask if you will participate as I know you are very much interested in the subject and would make a valuable contribution to the discussion. Lloyd suggested that we have a meeting in New York before the date scheduled for the program which is Sunday, May 18 at 3 p.m. I do hope that you will be able to undertake this and I look forward to hearing from you.

With all good wishes,

Sincerely yours

Associate Director

enc.

May 10, 1958

Contemporary Arts Museum
6945 Fannin Street
Houston 25,
Texas

Gentlemen:

You neglected to return one picture from your Collage Show; namely, "Ice Storm" by Walter Meigs. It was marked Not For Sale on our consignment to you and was insured for \$250.00.

Will you please let me hear from you, as soon as possible, on this matter.

Sincerely yours

John Marin, Jr.

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

UNIVERSITY OF MINNESOTA
COLLEGE OF SCIENCE, LITERATURE, AND THE ARTS
MINNEAPOLIS 14

DEPARTMENT OF POLITICAL SCIENCE

27 April 1958

The Downtown Gallery
32 East 51st.
New York City.

Dear Miss Halperst:

Just a note to check on our understanding. Your bill arrived with the ^{original} piece of the Rattner, "New York", set \$835.00.

I am wondering if there is not some mistake. Mrs. Lippincott and I remember the original price to be \$3250. Do you remember your saying you did not know why the 50?

As I figured the cost, I understood I was to pay, with the 10% discount of \$325, a total of \$2925 in installments.

Sincerely yours, Benj. E. Lippincott

rior to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission on
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
may be published 60 years after the date of sale.

MILTON LOWENTHAL

COUNSELOR AT LAW

ELEVEN BROADWAY

NEW YORK 4, N. Y.

GRBY 4-0768

May 1, 1958

Mrs. Edith Gregor Halpert
c/o Downtown Gallery
32 East 51st Street
New York City

Dear Edith,

I enclose herewith a list of our
collection.

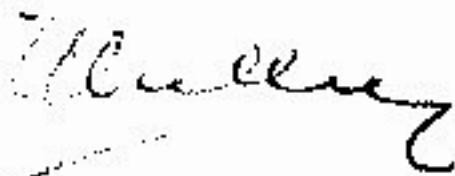
We're taking advantage of your
kind offer to re-appraise our paintings and sculpture
as I'm sure the prices have gone up considerably -
except at the Downtown Gallery?

Still excited about the Whitney
show - but oh, that publicity. Perhaps the Sunday
papers will give us some coverage.

Just heard from Mitch Siporin
about our offer of two paintings for Brandeis....
he seemed pleased.

If convenient, will you indicate
the values on the original and return same to me in
the enclosed self addressed envelope. The copy is
for your file. As we leave Monday a week, could you
possibly get it out for us soon as we want to take
care of the insurance before we leave.

Cordially,



ML:ok
Enclosures

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purchaser is living, it can be assumed that the information
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May 2, 1958

Each of these was selected for a tentative subject related to his type of painting and his consistent interest. I hope you will agree that these boys came through royally and produced paintings of exceptional quality because of the complete freedom given them and the confidence shown in their creative abilities.

The exhibition will continue until the 27th of June and will travel subsequently under the auspices of the American Federation of Arts. Prior was so enthusiastic about the pictures and the idea that he decided to make a special feature of such an exhibition.

As you will note, none of the artists is associated with this gallery and so it is not a Downtown Gallery promotion but truly an effort toward non-conformity. Incidentally, you probably know that in the current boom in American art, the sales are pretty much concentrated on the well-established artists in all stylistic categories and the very young, leaving the middle group who are on the way to the top holding the bag.

Will you be good enough to let me know when we may call for the transparencies and any photographs which you may not require.

Sincerely yours,

EGH:ph

Very truly yours,
Thomas H. Hess
Director
American Federation of Arts
1234 Broadway
New York 10004

Thomas H. Hess
Director
American Federation of Arts
1234 Broadway
New York 10004

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May 3, 1958

Mr. Peter Selz, Director
Pomona College Art Gallery
Claremont, California

Dear Mr. Selz:

I, too, am pleased that you like the idea of the Stieglitz group exhibition. If you will send me photographs of the paintings which you can obtain readily in your locale, it will be more feasible for me to suggest additions which will contribute toward making a diversified and inclusive group by each artist mentioned. As a matter of fact, I can probably find in our records other paintings by these artists owned by museums or individuals in your immediate locale, thus reducing the transportation expense.

When the list is under preparation, I might suggest specific pictures of which color plates are available. Incidentally, it might be a good idea to communicate with such museums as the Metropolitan, the Philadelphia, and the Art Institute of Chicago, as well as the National Gallery, all of which received large gifts from the Stieglitz estate and have excellent representations of all the artists we discussed. May I suggest that you write to these institutions for the information.

Unfortunately I am not in a position to prepare the catalogue for Pomona College and I am sure that you would want to do this as a personal project. We shall be glad to help you in any way possible, once the list is established, - and will lend you any important examples we have in our possession at the time to make the exhibition an outstanding success.

May I hear from you.

Sincerely yours,

EGH:pb

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May 8, 1958

Mr. George Greenspan
875 Fifth Avenue
New York, N. Y.

Dear Mr. Greenspan:

Several days ago we returned to you the Sheeler painting
entitled CONVERGENCE.

I am sure that you will be pleased to know that it was one
of the great favorites in the exhibition and I am writing
to express my gratitude for your generous cooperation in
making the exhibition so successful.

Sincerely yours,

BGH:pb

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purchaser is living, it can be assumed that the information
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May 7, 1958

Miss Dorothy Adlow, Art Critic
Editorial Department
The Christian Science Monitor
One Newbury Street
Boston 15, Massachusetts

Dear Dorothy:

The enclosed publicity release is self-explanatory, but I am writing to you especially because I am very eager to have you consider this exhibition and its significance worthy of a feature article.

As you see from the list, this is not Downtown Gallery promotion but it does entail a favorite theme of mine which involves the ideas of novelty and youth, thus concentrating the sales in either that direction or among the acknowledged elder artists who need no such projects to aid them financially or reputation-wise.

All the pictures are now in our possession and may be seen at your convenience. If you are interested but are not coming to New York before mid-June, I shall be delighted to send you photographs and detailed information by mail.

Sincerely yours,

Edith
Enclosure

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

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May 18, 1958

Dr. Lawrence E. Maze
4852 Maryland Avenue
St. Louis 8, Missouri

Dear Dr. Maze:

I was very glad to hear from you again.

Under separate cover I shall send you the photographs you requested, together with all the related information. No doubt you have a copy of the recent publication entitled NEW ART IN AMERICA, which contains a good many illustrations of paintings by the three artists you mention. Other reproductions appear in 300 YEARS OF AMERICAN PAINTING by Alexander Eliot. Reference to these will give you an idea of the diversity in subject matter but I shall do the best in making the selection and shall try again when the photographer delivers additional prints.

For your information we are always glad to send paintings to out-of-town collectors so that they may have an opportunity to see the originals after they find the black-and-white reproductions sufficiently evocative. In such instances, the only obligation is the expense involved in packing and shipping charges as well as insurance.

And when you come to New York we can further discuss the many tax advantages to which Uncle Sam has recently added those generally known in the art field.

Sincerely yours,

Shahn	Detail #2 Labyrinth	1952	Watercolor	1500. ✓
Shahn	Obsession	1957	Tempera	3500. ✓
"	Still Life	1957	Watercolor	4000. ✓
O'Keeffe	In the Patio V	1948	Oil	3000. 3500 ✓
	Waterfall II	1952	"	2500. ✓
	Dead Tree - Bear Lake	1930	"	4000. ✓
	Taos, N.M.			
	Lavender Hill With Green	1952	"	1500. 2000
	Winter Cottonwoods - Soft	1954	"	2000. 2500
	Cottonwoods III	1944	"	2500. 2750
	Lake George in Woods	1922	Pastel	1200. 1000

Shahn Fugue

oil 3000. -

Furniture designed by

HARVEY PROBBER

HARVEY PROBBER, INC.—FACTORY & OFFICES

1082 DAVOL ST., FALL RIVER, MASS.

OSBORNE 4-3591

May 9, 1958

Re: Downtown Gallery

Downtown Gallery
32 East 51st St.,
New York, N. Y.

Gentlemen:

We are pleased to advise you that your order #13630 and
will be completed within the next few days. 14083

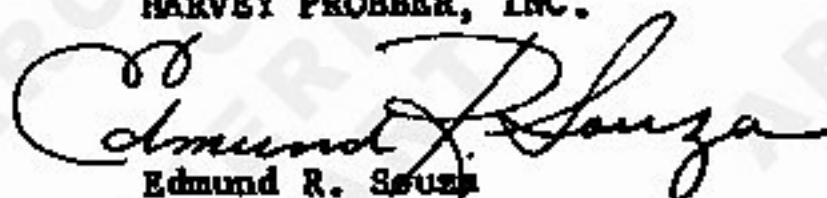
Since the terms of this order are 1/3 deposit,
balance Cash Before Delivery, we would appreciate your
check in the amount of \$129.35*.

Immediately upon receipt of your remittance, we
shall schedule shipment of your furniture for the very
next outgoing truck.

Your prompt reply will assure an expedited
delivery.

Very truly yours,

HARVEY PROBBER, INC.


Edmund R. Souza
Comptroller

ERS/rr

*1 823 chair	\$99.00	
delivery	5.00	
	<u>104.00</u>	
deposit	37.00	
balance	<u>67.00</u>	
Leather and		
application	62.35	order 14083
Balance	<u>\$129.35</u>	

May 8, 1958

Mr. Samuel M. Kootz
1018 Madison Avenue
New York, N. Y.

Dear Sam:

I have been asked by Dr. Earl Harper, Director of the School of Fine Arts of the State University of Iowa, to assist in organizing a show of American art for the university's twentieth anniversary. The exhibition is to be held from June 7th throughout the Fine Arts Festival.

Twenty artists are included and I am writing to ascertain whether I may depend on your cooperation in lending two paintings by William Basieton. I shall indeed be grateful and so will the entire State University of Iowa.

I have gone through the previous catalogues and find the following listed as previous loans. It would be very nice to include one of the earlier examples, GREEN FURN, or FIGURE IN LANDSCAPE, together with a very recent painting. Basically, the idea is to exhibit a painting previously shown at the university plus as recent example as can be made available.

Because I procrastinated in making the request and because the copy is due for the catalogue almost immediately, may I ask you please to let me know as soon as possible your plans in this connection and, if feasible, to send a photograph of each painting to me. Naturally all the expenses will be borne by the university and each gallery or private lender will be credited.

Many thanks for your cooperation.

Sincerely yours,

SMK:ph

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is correct.

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April 29, 1958

Mrs. Alfred Eliot
North Shore Art Festival
100 Cutter Mill Road
Great Neck, New York

Dear Mrs. Eliot:

For your information, we are allowing a 10% discount for our contribution to the North Shore Festival Committee on the Ben Shahn drawing which we sent to you. However, I made a special arrangement with Mr. Selig Burrows on the Jack Levine, which is priced at \$2200. less 10% for any buyer other than Mr. Burrows. If he acquires the painting, the price to him will be \$1500. net and whatever price he pays beyond that figure will be his contribution to your fund.

I hope this explains the matter satisfactorily.

Sincerely yours,

EGH:pb

Lennie

1500 *

Shahn

750 - 10% 675

* comm. for directly by L B.

May 7, 1968

Mr. Joseph Eckhouse, Executive Head
Ginbel's New York
33rd Street and Broadway
New York 1, N. Y.

Dear Mr. Eckhouse:

In my letter of April 21st I omitted as an enclosure the original consignment dated June 27th and receipted approximately then. A photostat of this is now enclosed.

I trust that I shall have a reply from you very shortly.
May I, please?

Sincerely yours,

EGH:pb
Enclosure #5877

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 3, 1958

Mr. Charles Cunningham, Director
Wadsworth Atheneum
Hartford, Connecticut

Dear Charlie:

I have just discovered that although the O'Keeffe painting was returned, you still have the two Doves which we sent to you in January. As I recall, your committee was not enthusiastic about these paintings and you were planning to send them back for that reason. It occurred to me that owing to some oversight in your shipping department this has been overlooked. In any event, we are now making preparations for the final listing for Fred Wight who is organizing the belated memorial show of Dove's work to be toured to various museums and the initial opening at the Whitney Museum in October, but the catalogue goes to press very shortly and I want to make sure of the size and other details. Will you therefore be good enough to arrange the shipment in the near future?

May I take this occasion to tell you how grateful I am for your kind invitation to the "shindig" last week. It was a perfectly marvelous party and an equally marvelous exhibition. Please extend my thanks to Mrs. Cunningham as well.

Sincerely yours,

P.S. Just before O'Keeffe left for New Mexico, I arranged to obtain from her several of her prize paintings which she had stored in a New York warehouse. If you plan to be in New York any time before June, I shall be delighted to show these to you in the event that you are still interested in having O'Keeffe represented in your collection.

EGH:pb

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

May 5, 1958

Mr. Fred Vogel, Managing Editor
Office Management
212 Fifth Avenue
New York, N. Y.

Dear Mr. Vogel:

In January of 1954 your magazine very generously published a very fascinating article dealing with "Art in the Office", anticipating many of the other magazines which came into the picture considerably later.

Enclosed please find publicity release which explains another new project with a show to be held in New York on June 9th and to travel throughout the country subsequently.

This is the first time I have approached you in five years, but I believe that "Portrait of a Building" is right up your alley in context and is big news. The paintings are all in our possession now and can be shown to you at your convenience.

I look forward to seeing you.

Sincerely yours

ENC12

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or architect is living, it can be assumed that the information may be published 60 years after the date of sale.



Established 1896

FOLSOM ENGRAVING COMPANY

Photo - Engravers

212 SUMMER STREET, BOSTON 10, MASSACHUSETTS

Telephone HAncock 6-5390

May 8, 1958

Mr. Milton Lowenthal
11 Broadway
New York 4, N.Y.

Dear Mr. Lowenthal:

We have received today your letter dated April 14th, 1958 referring to a scratch on the painting "The Inn".

We wrote a letter to Mr. Wight at the University of California on April 21st, after he notified us there was damage to one painting.

We are enclosing a copy of our letter to Mr. Wight.

Sincerely yours,

FOLSOM ENGRAVING COMPANY

R. T. Eldridge
R. T. Eldridge

E-B

1 encl.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 7, 1958

Mr. Milton Lorentthal
11 Broadway
New York 4, N. Y.

Dear Mickey:

The insurance appraisal was entered on the original copy which you sent me and the list was mailed to you a day or two ago.

As I advised you, I am not familiar with the current prices fetched by the artists not associated with this gallery, but I am sure that all the galleries will be delighted to supply the information.

I hope to get a glimpse of you and Edith before you dash off on your lengthy trek.

My best to you.

Sincerely yours,

EGH:pb

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WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS—A FREE PUBLIC ART MUSEUM—FOUNDED 1842

25 ATHENEUM SQ. NORTH
HARTFORD 3, CONN.
TELEPHONE JACKSON 7-2171

May 8, 1958

In checking my records, I fail to find
a receipt for the return of the O'Keefe.

Will you be kind enough to sign the enclosed
receipt for it, and return to me. Thank you.

Sincerely

Marjorie L. Ellis

Marjorie L. Ellis
Registrar

line to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

April 25, 1958

Naturally, we would adore having an article by you in one of the publications and we also wonder whether you would consider being commissioned to write a foreword for the catalogue. It would help materially in creating a wider berth for such projects and a much greater variety, including artists much more abstract than those whose works have been purchased heretofore in most instances.

I should be delighted to show you the paintings at your convenience so that you may form your own judgment in connection with the material. Won't you please let me know whether you are interested in seeing them.

My best regards.

Sincerely yours,

EGH:pb

My dear Mr. Kaufman: I am very glad to hear from you and to hear that you are interested in the material. I am sure that you will find it very interesting and that you will be able to form your own judgment in connection with the material. I am sure that you will be able to form your own judgment in connection with the material.

I am sure that you will be able to form your own judgment in connection with the material. I am sure that you will be able to form your own judgment in connection with the material. I am sure that you will be able to form your own judgment in connection with the material.

Very truly yours,
Edgar Kaufman, Jr.
Director, Museum of Modern Art
1045 Madison Avenue
New York 17, New York
I am sure that you will be able to form your own judgment in connection with the material.

I am sure that you will be able to form your own judgment in connection with the material. I am sure that you will be able to form your own judgment in connection with the material. I am sure that you will be able to form your own judgment in connection with the material.

After publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 29, 1958

Mr. Frederick S. Wight
Director of the Art Galleries
Department of Art, University of California
Los Angeles 24, California

Dear Fred:

Ever since I received your galley I have been struggling with them since no one else was experienced in this category. Frankly, I wish you had sent some nice clean galley without so much in the way of corrections, changes, et cetera. But I shall mail these to you today even if I have to stay up to 3 a.m.

I am terribly disappointed about Fisk University as both paintings are vital for the show. Have you tried telephoning?

Since I have had no connection with Margaret Ayer Cobb, I would suggest that you get in touch with her directly. As you know, dealers are always suspect but everyone trusts a university professor plus all your other titles.

For the moment will you put us down for 50 copies of the Dove catalogue. As you know, we do not sell them here because everyone steals the samples and forgets to pay for the fresh copies delivered to them. On the other hand, if the University Press would print an order form for us, we could include it in a mailing and I am sure a good many catalogues could be sold in that manner, including the hard-cover copies at \$7.50.

Under separate cover I am sending an order for the fifty to Mr. Lilienthal to make sure we will have this quantity to tuck away.

And so, cheerio.

Sincerely yours,

ESW:pb

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Jan Goldman
65 MERRIAM AVENUE
LEOMINSTER, MASSACHUSETTS

May 2 '58

The Downtown Gallery
32 East 51 St.
New York

My dear Mrs. Halpert;
The Waker was delivered Tuesday -
we are delighted with it! An initial
payment check is enclosed and we
plan to send monthly payments.

I hesitate to mention price,
as I wouldn't want you to think
that I am in any way attempting
to bargain. But when I was in
the gallery, you quoted two prices,
\$1850 and \$1750.

If the correct price is \$1850, that
is perfectly alright. We would still
love "The Rabbi".

You showed me and Miss Baker
a Hammer painting. In the "Art
in America" spring annual I
noticed a George Hammer in
the list of new talent. Is he the
same artist?

Sincerely,
(Mrs. R. H.) Jan Goldman

WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS—A FREE PUBLIC ART MUSEUM—FOUNDED 1842

25 ATHENEUM SQ. NORTH
HARTFORD 3, CONN.
TELEPHONE JACKSON 7-3191

May 6, 1958

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st St.
New York 22, N. Y.

Dear Mrs. Halpert:

Mr. Cunningham has asked me to let you know that the Doves are being delivered to Budworth and they will return them to you. I do hope this has not inconvenienced you too much.

It was so nice to see you at dinner before the Austin opening and I am still green with envy about your Russian trip.

Very sincerely yours,

Elinor Gregory

Elinor Gregory
Secretary to the Director

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May 3, 1958

Mr. Patrick J. Kelleher
William Rockhill Nelson Gallery
4525 Oak Street
Kansas City 2, Missouri

Dear Joe:

Several days ago we shipped to you the painting by Sheeler entitled CONFERENCE #1.

May I express my profound gratitude to you for your generous cooperation in lending this picture to the exhibition, which, as you may have heard, was an extraordinary success.

For your information, CONFERENCE #1 was one of the most popular paintings in the show and certainly helped tremendously toward its success.

My best regards.

Sincerely yours,

EGH:pb

May 8, 1956

Mrs. Florence Walters
Paul Rosenberg Galleries
20 East 79th Street
New York, N. Y.

Dear Mrs. Walters:

I have been asked by Dr. Earl Harper, Director of the School of Fine Arts of the State University of Iowa, to assist in organizing an exhibition of American art for the twentieth anniversary of the university. The exhibition is to be held during the month of June as a major feature of the Fine Arts Festival.

For this exhibition we are very eager to include the work of Earl Knecht with a representation of two paintings from among the following titles: BAR ROOM, GLOW AND GLOOM, EELING, DOCTOR X.

Hartley is also included, of course, and in his case we would very much like to have DRIFTWOOD ON THE BAGADUCE, which was exhibited in Iowa in 1946, and any rather late example which you may have in your possession.

Because I procrastinated so long in assembling this show there is a great urgency in making up the list and in obtaining photographs of the two pictures. I hope you will bear with me and let me know your decision as soon as possible. Your cooperation will be greatly appreciated.

Naturally, all the expenses will be taken care of by the university.

Sincerely yours,

EGH:ph

17 Rue de Sevres,
Paris 6, France
To Miss Alice Bloch
April 25, 1958

Dear Editor,

This is being written sitting up in bed - there's no desk in the room - so my usually impossible writing will be made even lovelier! But quickly on to our romance with Paris -

As you know we were predisposed but never did we know the city would have a real heart beat as well as an incredible beauty. It is really heady stuff - there are marvelous buildings with their blackish lower floors & rain whitened sculptural upper stories. The plan of the city is exciting & there's nowhere you can walk without encountering beauty. You realize ~~that~~ a centuries old culture can build on itself & it renews your faith in man's ability to raise himself to unimagined heights. On the weekends when they turn all the fountains & light the monuments it is truly fantastic. We look out of our window & see the ancient church of San Germain des Pres lit up & with the emerald leaves, the trees against the old stones, well! I guess I've ranted on enough - could fill up pages - But want to send some news too!

Let's concern turns out to be smart, chic, attractive & fun. Her husband edits several very literary magazines one of which is backed by the Ford Foundation & guess who else? Jerry Fleishman!! It was Jerry who bought them apt. for them to keep Françoise with the magazine - Small world? He told them the knee story.

We went to a très chic cocktail party at old Beauvillards' queer Pierre Balmain, Mme Scapellato (sp?), Mme Jalouse Lautrec etc etc. Renewed our acquaintance with Dravin Shain who makes sounds more like a big businessman than a writer & who drives a \$8,000 car around, and saw again & disliked again, Anatole Kaban. But the party in a grand old damask papered drawing room with fireplace at either end & crystal chandeliers was a fun experience - And even, you would

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SAMUEL M. KOOTZ GALLERY INC.

1016 MADISON AVENUE • NEW YORK 21 • BU 8-1471

MODERN PAINTINGS AND SCULPTURE

CABLE: GALKOOTZ NEW YORK

9 May 58

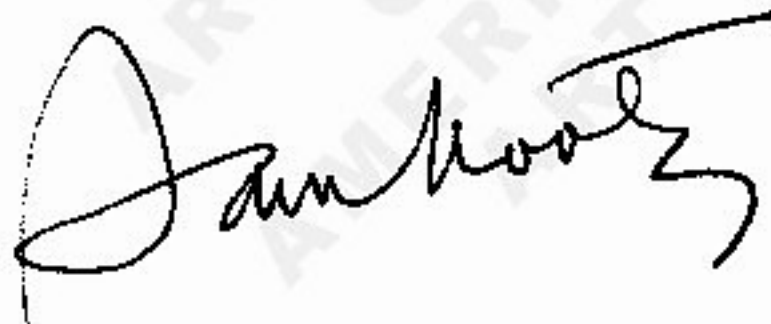
Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Edith:

I am terribly sorry I can't cooperate
on the Baziotes as we are sold out.

Cordially,

SMK:rl



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researchers are responsible for obtaining written permission
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purchaser is living, it can be assumed that the information
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NORBERT HEERMANN
WOODSTOCK, NEW YORK

April 26, 1958

Mrs. Edith Halpert
32 East 51st St.
New York, N. Y.

Dear Mrs. Halpert:

I am enclosing two very poor snapshots of a large Kuniyoshi decoration which he did for a fund-raising ball (Woodstock Artist Association) about sixteen years ago.

It measures 68" X 36 1/2" and was done in opaque water colors. As you see, the theme is Eve, smoking a cigarette, and includes the apple tree and the snake.

It was done on a large sheet of paper and I have had it mounted on a masonite board. The decoration is beautiful in color. The paper was of a terra cotta shade, the clouds are white, mountains blue, the snake black, the reeds black shot through with white.

I believe it would be ideally suited for a sophisticated modern bar. The owner is the widow of a commercial artist, and she would like to sell it.

Would you be interested? It has not been offered to anyone except now to you.

Sincerely,

Norman



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The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN B-3211

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May 6, 1958

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

I will be in New York on Monday, May 26th, and would be delighted if you would have dinner with me at the Harvard Club to continue our discussion. Please do let me know if this is agreeable to you.

Sincerely yours,



Director

HWW/arf

OBSTETRICS AND GYNECOLOGY

LAURENCE E. MAZE, M. D.

~~XXXXXXXXXXXX~~

~~XXXXXXXXXXXX~~

~~XXXXXXXXXXXX~~

4952 Maryland Avenue
St. Louis 8 Missouri

24 April 1958

Downtown Galleries
32 East 51st Street
New York City, New York

Gentlemen:

At the present time I am interested in securing a fine painting for investment purposes. This may appear an unorthodox approach to Art, however, I am interested to know if your gallery could represent me in such an undertaking and give me proper guidance in this direction.

Any particular period of Art would suffice although I would prefer the more modern type. The French Impressionist Period while perhaps ideal for my purpose would probably be too expensive for my current undertaking whereas Modern American Art may offer an ideal opportunity provided it is of high calibre and quality.

I have been interested in the works of Shahy, Sheeler, O'Keeffe, and Gorky, Jackson Pollack, Miro. I would appreciate your opinion and suggestions on the subject of art as an investment.

Hoping to hear from you in the very near future,

Very truly yours,

Laurence E. Maze
for M.D.

LAURENCE E. MAZE, M.D.

LEM:md

Secretary's note:

Artist's name probably misspelled
M.D.

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MISC
12 May 58

Dear Miss Halpert :

Thanks for your notes and the gracious spirit in which you took my rather curmudgeonly and it seems inaccurate references.

Whenever I think of Boris I go slightly mad, like him, and my memory of Boston days betrayed me in regard to your support of him, which he boasted about, though apparently in other ways than my reference, long ago.

I know the good you have done in the art world and your encouragement of young artists over the years. I am your admirer, not your detractor. Any asplish touch in my review was intended merely to stir people up here, since this is an area of art complacency, and not in your gallery.

We are grateful for the sending of your show.

With best regards,

Faithfully,


Lawrence Dano

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May 7, 1958

Mrs. Lewis A. Trotsky
35 Yeager Avenue
Forty Fort, Pennsylvania

Dear Mrs. Trotsky:

Yes, indeed, I was advised that Mr. Trotsky called and once again I was away from the Gallery.

Although we have had the most tremendous interest in the work of O'Keeffe, particularly since the opening of her recent exhibition, I shall be very glad to hold OPEN CLAM-SHELL for you until September. Her sales have reached such a record that she and we can well afford to wait.

If you will let me know exactly when in September you would like to have the painting shipped to you on approval, your wishes will be carried out promptly.

Sincerely yours,

EGH:ph

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MRS. LEWIS A. TROTZKY
55 YEAGER AVE.
FORTY FORT, PA.

May 2, 1958

Dear Mrs. Helpert,

As you may (or may not) know, my husband went in to the gallery last Friday to see O'Keefe's Green Claw Shell or whatever its official title is. As I had anticipated, he didn't care for it too much. But he feels that, as an investment, it may be worth my enjoying it.

This is the story, then. We are in the midst of remodelling

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UNIVERSITY OF CALIFORNIA PRESS

BERKELEY 4, CALIFORNIA

May 13, 1958

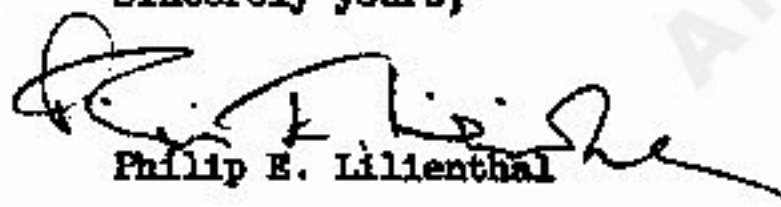
Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Fred Wight tells me that you have sent us an order for 50 copies of the Dove catalogue. Since it has not crossed my desk, I wonder if you would be so kind as to send me a note confirming your order.

I apologize for troubling you.

Sincerely yours,


Philip E. Lilienthal

PEL:jk

cc: Professor Frederick S. Wight

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Mrs. Edith Halpert
April 28, 1958

Let me say at this point that your help in assembling a show for us is so greatly appreciated by me and by others who know of it that I would not dream of making your task any more difficult than it evidently is. I shall literally follow your lead in whatever procedure will bring us a good exhibition of from 30 to 40 paintings. I will still emphasize the fact that this is the 20th Festival, since the exhibitions of art, important as they have been, constitute only one part of a very much larger program.

Do not hesitate to telephone me at any time, collect, if I can be of immediate help to you in personal conversation. In order to get me on the telephone here you call Iowa City 8-0511, which makes connection with the central phone office of the university, and then ask for Extension 2247, which is my number. Approval of a collect call is given here in my own office.

I shall do what I can to get the general format of the catalogue established and when you can send me photographs I will move forward promptly.

The Festival of Fine Arts actually begins Tuesday, June 17. That means that I should have any material for a catalogue in the near future. We have usually planned to get our exhibition hung in time for the annual commencement exercises which this year are held Friday, June 13, but no harm will be done if we find this is not practicable.

In order to make your voluntarily assumed burden somewhat lighter, let me suggest that if necessary we could include in the exhibition here the contemporary paintings which have been purchased by the university in connection with our Summer Session festivals. If possible I will include a list of these with this letter. If not, I shall send it to you in another day or so.

I am planning to spend somewhat more money than usual in the purchase of a picture or pictures. I have thought that perhaps the time has come when we should buy a Weber, but this is just a fleeting, personal thought. I always ask the faculty of the Department of Art to advise me concerning purchases. In any event, the purchase will be made from the paintings which are catalogued and exhibited.

Sincerely yours
Earl E. Halpert

Director

Mrs. Edith Halpert,
The Downtown Gallery,
32 East 51 Street,
New York 22, New York.

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

450 EAST FIFTY-SECOND STREET
MURRAY HILL 8-4996

30 April 58

Dear Edith:

Congratulations on your art-in-architecture activity. I wish my present
schedule of commitments permitted me to consider more closely the idea
you are kind enough to suggest in your letter, but it is not so.

As ever, kind regards,

E. J. J. J.

Kaufman

Mrs. Edith Gregor Halpert
Director, The Downtown Gallery
32 East Fifty-first Street
New York 22, New York.

Law

Edwin C. Wilson
3122 P Street, N. W.
Washington 7, D. C.

May 5, 1958

Mrs. Edith Gregor Halpert,
Director, The Downtown Gallery,
32 East 51 Street,
New York 22, N. Y.

Dear Mrs. Halpert:

Many thanks for your letter of April 29. It is good of you to suggest that you will hold the painting "Two Women" for my next visit to New York, but without obligation on my part. But please don't do that. I should nevertheless feel some obligation if you did so. So please put it in the exhibition which you mentioned, and we'll see what happens. Perhaps a third Demuth would be a bit too much at this time, anyway.

With best wishes for a good summer,

Yours sincerely,



Downtown Community School

235 EAST ELEVENTH STREET, NEW YORK 3, N. Y. • ALCONQUIN 4-1091

NORMAN STUDER
Director

IRENE NEUBATH
Director, Nursery School

May 13, 1958

The Downtown Gallery
32 East 51st Street
New York, N. Y.

Gentlemen:

At the request of Mrs. Orenstein, I am enclosing a check for \$630.00 to cover the following:

Foots
Janer
Greenstone
Shahn

Noir \$225.00
The Wharf 67.50
Bari #1 85.00
Calabanes 45.00
Supermarket 112.50
Paterson 94.50

\$630.00

629.50

Very truly yours,

Vera Shlakman

Vera Shlakman
Bookkeeper

VS:hpf
Enc.

90
110
35
235
23.50
211.50
45
256.50
225
67.50
85
634.00
45
679

OBSTETRICS AND GYNECOLOGY

LAURENCE E. MAZE, M. D.

~~ST. LOUIS 8 MO.~~
ST. LOUIS 8 MO.

~~4952 Maryland Ave~~
4952 Maryland Ave
St. Louis 8 Mo.

May 8, 1958.

Edith G. Halpert
Downtown Gallery
32 East 51 St
New York 22, N.Y.

Dear Miss Halpert

I wish to thank you for your kind reply to my rather unusual request. While I am not so naive as to believe art an ideal investment medium, it does have certain tax advantages, and I am sure all collectors secretly harbor the desire of increasing value for their selected works. I would greatly appreciate receiving photographs and prices of these works of Shahn, Sheeler, and O'Keefe which are still available.

Thank you for your assistance.

Very truly yours

L. E. Maze M.D.

L.E. MAZE M.D.

LEM:jt

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May 7, 1958

Mr. Robert M. Coates
The New Yorker Magazine
25 West 43rd Street
New York 17, N. Y.

Dear Bob:

For the first time I am writing you to ask for some help in a project of special interest to me. A release is attached.

In addition to a review, which I hope you will consider for an early June issue, I would very much like to make a contact with someone connected with The Talk of the Town Department. There are some very entertaining sidelights and incidents connected with this project that I think would make excellent copy together with quotations from some of the friendly letters addressed to me by the artists. For instance: Jimmy Ernst, when asked for the title of his painting, which relates to N.Y. Tel. & Tel. (a tenant of the building) wrote as follows:

"It is unfortunate that we can't tell the truth because actually this is the wiring system used by a prominent Brooklyn bookie joint and what we see is the transmission of the results of the fourth race at Jamaica. The truth, furthermore, is that I actually hate telephones and I hope it doesn't show in the painting."

As you will note from the list of the artists, they were all chosen outside the gallery. My whole purpose in taking on this project was to extend the scope and to use artists "over 40." In any event, I shall be most grateful for any suggestions. The paintings are at the gallery now and may be seen together with the letters and reported anecdotes.

Sincerely yours,

EGH:pb
Enclosure

Apr. 30 '58

Dear Edith,

Time is of no essence in eternity,
but I am still looking forward to
your response to my letter! Perhaps,
over the years, because of our geographical
remoteness, there have been many things
unsaid, and I believe it is good for
the spirit to get things off one's mind.
With this intent I hope you will do
me the courtesy of answering my letter.

Yours sincerely -
Raymond E.

1004 North Rexford Dr
Beverly Hills, Calif
May 9, 1958

Mrs. Edith Halpert,
32 East 51 St.
New York City
New York

Dear Mrs Halpert,

Some years ago I came into possession
of a water color done by Ben Shahn, which I now may
be willing to sell.

The colored painting is of a nude woman,
reclining, and measures 12x 19 inches.

I understand there is an active market
for Shahn's work, and I would be interested to
know if you or one of your clients would care to
purchase it, and what it might bring.

Very truly yours,

Arthur Francis Brash

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May 5, 1958

Mr. Kenneth Kramer, Managing Editor
Business Week
330 West 42 Street
New York, N. Y.

Dear Mr. Kramer:

On November 21, 1953 your magazine very generously published an article dealing with "Art in the Office", anticipating many of the other magazines which came into the picture considerably later.

Enclosed please find publicity release which explains another new project with a show to be held in New York on June 9th and to travel throughout the country subsequently.

This is the first time I have approached you in five years, but I believe that "Portrait of a Building" is right up your alley in context and is big news. The paintings are all in our possession now and can be shown to you at your convenience.

I look forward to seeing you.

Sincerely yours

BWHL

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WHITNEY MUSEUM OF AMERICAN ART

22 WEST 54th ST. • NEW YORK 19 • COLUMBUS 5-5300

May 8, 1958

CERTRAUDE V. WHITNEY, *FOUNDER*

FLORA WHITNEY MILLER, *PRESIDENT*

HERMON MORE
Director

LLOYD GOODRICH
Associate Director

JOHN I. H. BAUR
Curator

ROSALIND IRVINE
Associate Curator

MARGARET McKELLAR
Executive Secretary

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Edith:

Thank you so much for your help with the Rattner exhibition. It is always such a pleasure to work with the Downtown Gallery.

I am enclosing a list of our initial choices, both definite and tentative, and would be grateful if we could borrow photographs or your record pages of these for a little while. It is hard to keep all the pictures in mind and it would be helpful if we could have the photographs in hand when we go to the warehouse and to Hirshhorn's collection so that we can keep the subjects and periods in balance.

I did not note the sizes of the paintings which we saw at the Gallery. If these are on the backs of the photographs I can take them from there, but if not would you be kind enough to pencil them in on the enclosed carbon and return it to me with the photographs.

Again my very warmest thanks.

Yours sincerely,

Jack
Curator

JIEB:pw
Enclosure

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T H E D E N V E R A R T M U S E U M

WEST FOURTEENTH AVENUE AND ACOMA STREET
CHILDREN'S MUSEUM, 1370 BANNOCK STREET

DENVER 4, COLORADO

OTTO KARL BACH - DIRECTOR

NATIVE ARTS DIVISION, CHAPPELL HOUSE, 1300 LOGAN STREET

April 25, 1958

Miss Edith Gregor Halpert
The Downtown Gallery
32 - East 51st Street
New York 22, New York

Dear Miss Halpert:

Again our thanks for your generous assistance. The photograph of the Rattner has arrived.

As soon as possible I will have the member of our "Collector's Choice" group, who requested a Rattner, come in to the Museum to see the photo. Should he ask us to request the loan of the painting for the exhibition I will get word off to you immediately.

With thanks for your continued interest in our project, I am,

Sincerely,

Otto Karl Bach

Otto Karl Bach
Director

OKB/lws

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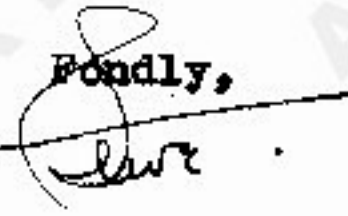
180 Elgin St
Newton Centre
May 15, 1958

Dear Edith:-

In reviewing my insurance I find that I have Shahn GIRL SKIPPING ROPE covered at \$1500, the price we paid. In view of several offers which you relayed to us subsequent to the date of purchase, I am now wondering if this is adequate. While I have no desire to make the insurance companies any richer than they already are, I suppose I should keep values fairly near to the current market. Will you please let me know if I am seriously off the mark, and if so please let me have a new appraisal to submit. At the same time you might look over some of our other items with the same thought in mind. Briefly they are:-

Kuniyoshi:-	SISTER ACT (Oil Crayon)	\$1500	2500.-
Levine:-	BENEDICTION (Oil)	3000	4500
Zerbe:-	TWO EQUAL HORSES	1200	1600
	HOODED FIGURE	1500	2000
O'Keefe:-	FROM THE PLAINS	2000	3500
Sheeler:-	ON A SHAKER THEME	3000	5000
Max Weber	- as per listed	1200	1800

Thanks a million for your help -- I know this is one of those nuisance tasks. Hope to see you soon for a real gab-fest.

Fondly,


Mrs. Edith Halpert
32 East 51st Street
New York, N.Y.

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NORBERT HEERMANN
WOODSTOCK, NEW YORK

May 7, 1958.

Dear Mr. Halpert

Thank you for your letter. Sarah never saw this poster I have because it was done during their separation. Naturally I'd like for her to see it.

Arnold B. is coming up to see it and he, Jean Judson and others including myself remember that particular party. Gas drew it in with white chalk / probably the traces are still in the poster you have just as they are still visible

rior to publishing information regarding sales transactions. researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



the university of nebraska art galleries, lincoln 8

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30 April 1958

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Edith:

This is the evening before leaving for the AAM meeting in Charleston. I am dashing off a few final notes which shouldn't wait until I get back a week hence.

Needless to say, I am delighted that the O'Keeffe is staying in Nebraska. It is an unusual example and one that pleases me personally very much, although some here feel it is not characteristic. One question has come up repeatedly, how has it happened that the picture has not been sold long since? Can you give me an answer? Anything will do. Also, can you tell me the identity of the subject - Madison Avenue? from whence? etc., etc.

The real purpose in writing you now is to ask whether or not you would reframe the painting for us? The frame as is is pretty far gone, corners open, one badly split upon arrival here. We would also like to dispense with the plexiglass covering. The argument for the moment - and still undecided - is whether to have the Stieglitz frame duplicated out of respect for its associative value or to try for something fresh. What would be your thought on the subject.

You may forward your bill, incidentally, the cash is in hand. The picture is to be presented to the Art Association in memory of Thomas Woods. I plan to hold it out of sight until fall when I can feature it in an exhibition of "New Acquisitions" which I am planning to open our season.

I hope to get to New York in late May and will drop you a line beforehand.

Sincerely,

Norman

April 29, 1938

Mr. John Dillehay, Director
The Junior Art Gallery, Inc.
361 Library Place
Louisville 3, Kentucky

Dear Mr. Dillehay:

Enclosed please find the form you sent us together with our
consignment, invoice. When the picture is received, will you
be good enough to sign and return the blue form for our records.

I hope the exhibition is a great success.

Sincerely yours,

RGE:pb

Enclosure

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

*pe
with
address
sent. months*

La Posada de Santa Fe
Santa Fe, New Mexico

April 28, 1959

Dear Edith:

The enclosures just came from my gal in Williamsburg. I think it will prove helpful in filling out your chronology of the Williamsburg Paradise House business.

Started to day on the Museum of New Mexico--a real rat's nest of intrigue.

Send greetings to you.

Hutch

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May 14, 1958

Mr. Hermann Warner Williams, Jr.
Director and Secretary
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Bill:

Thank you for your very kind letter of May 6th. Because I was away on a trip my reply has been delayed.

Indeed, it would give me great pleasure to dine with you on May 26th. I shall note this date on my calendar with red ink and am looking forward to the occasion.

Sincerely yours,

EGH:pb

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May 14, 1968

Mr. Sherman K. Lee, Director
The Cleveland Museum of Art
11150 East Boulevard
Cleveland 6, Ohio

Dear Mr. Lee:

I have been very much intrigued with reports from several dealers about the selection you made for your forthcoming exhibition and just as a matter of curiosity am writing to ascertain whether or not you are interested in any of the artists represented by this Gallery.

In any event I am so sorry to have missed you when you were in New York and hope to hear from you very shortly.

Sincerely yours,

EGH:pb

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April 29, 1958

Research Staff - General Motors Corporation
30800 Mound Road
Warren, Michigan

Gentlemen:

The Charles Sheeler painting has been picked up
by W. S. Budworth & Son for shipment to you via
Railway Express - Prepaid.

Will you kindly signed the enclosed receipt when
this painting is received in good condition.

Thank you

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SARASOTA ART ASSOCIATION

SARASOTA, FLORIDA

April 24, 1958

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Edith:

Everything arrived safely and is hung! We think it looks swell and are so grateful to you for making it available.

Enclosed are the receipts. The mat of the Davis Scale Study was scratched upon arrival, but it looks to me like a wound of long standing so you probably know about it anyway.

Enclosed are several catalogues and some clippings. The Art Editor of the St. Petersburg Times was in today and intends to write an article for Sunday May 4th. I'll continue to send you clips.

Certainly wish your busy schedule will allow you to get down for a day or two. Mitch stopped in briefly on his way to New Mexico and I put him right to work unpacking the crates. I also took him out to Syd Solomon's studio and his was very favorably impressed.

Please let me know when and if you can come. We'll try to arrange some decent weather.

With my very best wishes,

Sincerely,

Ann S. Brown

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May 8, 1958

Mr. Daniel Weisberg, Chairman
The Friends of Art of Boston University
857 Commonwealth Avenue
Boston 15, Massachusetts

Dear Mr. Weisberg:

Thank you for your invitation which I am obliged to decline
once again.

It is so difficult for me to get away from the gallery on a
week day and consequently I think in all fairness that I should
resign from the Board since I have been of no help whatsoever.

If there is anything I can do long-distance, please do not
hesitate to call on me and when you are next in New York, do
come in to say hello.

Sincerely yours,

EQ:pb

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

May 3, 1958

Mr. James W. Alsdorf
200 Chestnut Street
Winnetka, Illinois

Dear Jim:

In my weekly rummage through the follow-up folder, I noticed my letter to you regarding the photograph mailed to you on April 9th - and am very curious as to whether I selected the picture you had in mind, and, if so, whether you would like to have it sent to you on approval. O'Keeffe has returned to her New Mexico home and I am about to write her reporting in detail the extraordinary results of the exhibition. Aside from the many watercolors sold, there were about ten important oils acquired by museums and collectors. Also, she will probably be most unhappy because of the income tax.

What do you think of the extraordinary changes that are taking place in your home-town museum? What with the fire at the Museum of Modern Art and Dan's resignation, the town is buzzing plenty.

I still look forward to seeing you and Marilyn on your spring trip. I hope that you are a great big strong man again and are fully recovered.

My best regards.

Sincerely yours,

EGH:ph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Norman Genge
University of Nebraska

- 2 -

May 7, 1938

once the painting is hung or stored safely.

The invoice is enclosed.

It will be nice to see you when you get to New York late in May.

Sincerely yours,

EGH:pb
Enclosure

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Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

May 12, 1958

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

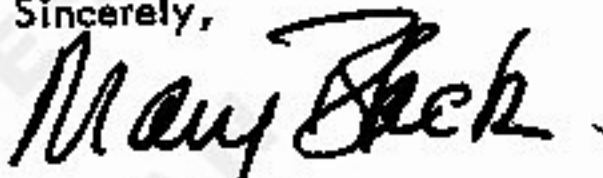
I am very pleased that the material Mrs. Witt was able to find is what you want. I sent the same copies to Mitch and wrote him that I was sorry not to find something more concrete. His reply was "what did you expect, Mrs. Pinkerton - a body!"

Our files go back to 1932; Mrs. Witt has pored over the letters and found that while a loan of Mrs. Rockefeller's Collection was discussed at some length for display during Garden Week in the Spring of 1932 this hanging was postponed (copies of the pertinent letters are enclosed). The hanging in Ludwell-Paradise House was done in November, 1934 and I enclose, too, part of a letter from Mr. Cogar to Mr. Cahill that relates to this. As far as I am able to find this was the first hanging at the Paradise House. I am sorry that this is not more conclusive, do you have any other clues?

I have learned recently that you are familiar with the work of the Border Limner (Mr. Thomas' designation, I think) who is represented in the Halliday-Thomas Collection by eight or nine paintings. The portraits done by him are the finest in our Collection with the exception of the Cadwallader Colden Family and I am most interested in learning more about him (wouldn't it be funny if he was a she?) and his work. Besides the paintings now in our Collection, I am familiar with the Slade family portraits, Hancock Goodrich, Henrietta Dorr, Seagoing Father and Son, the Spicer family, and Harriet Leavens. Do you know of other portraits by him that might seem to establish his identity or provenance. If this is too big an order to whiz off to me in a letter, I wish you would think about it. If you are able to help me I shall have a lovely excuse to talk to you about him early this summer in New York.

• With all good wishes.

Sincerely,



Mary C. Black

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NEW YORK
PHILADELPHIA
PITTSBURGH
MILWAUKEE

EXECUTIVE
OFFICES

Gimbels

NEW YORK

NEW YORK 1, NEW YORK
LONGACRE 5-1500

May 10, 1958

Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

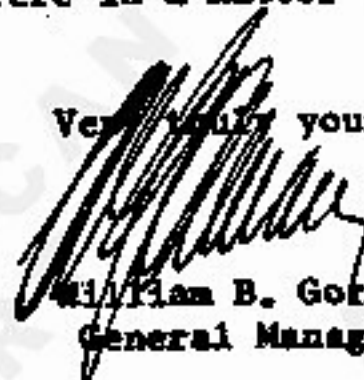
This is in reference to your letters of April 22nd and May 7th addressed to Mr. Eckhouse concerning the consignment of articles that the Downtown Gallery loaned to Gimbels last June.

I have carefully reviewed your letters and the reports from our people, and I have discussed the entire situation with Mr. Eckhouse. Because we covered this entire consignment with insurance, we feel compelled to permit our insurance broker and the underwriter to handle the claim for damages.

Our insurance broker, Johnson & Higgins, is extremely reputable and we are confident that they will make a proper settlement with the Downtown Gallery for any damage that was done to the pieces in the consignment.

We regret that we cannot interfere in a matter of this type.

Very truly yours,


William B. Gorman
General Manager

WBG:JC
Copy to Mr. Scowcroft
Johnson & Higgins
New York, N. Y.

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May 14, 1968

Mrs. Sheldon Keck
87 State Street
Brooklyn 1, N. Y.

Dear Mrs. Keck:

We are sending you two paintings — one by Georgia O'Keeffe;
the other by Arthur Dove.

The former seems to need cleaning — or whatever is required.
The charges for this are to be made to Georgia O'Keeffe.

The Dove was scratched in transit from Boston and the insurance
company has agreed to pay whatever charges are incurred. Will
you therefore be good enough to send us a bill in duplicate,
so that we may forward one copy. In any event, we shall assume
the responsibility.

Thank you for your courtesy.

Sincerely yours,

EGH:pb

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MRS. ANNE W. LANGMAN

941 PARK AVENUE

NEW YORK 28, N. Y.

May 6, 1958

Dear Mrs. Halpert:

As summer approaches I am reminded that my two small O'Keefe oil paintings are badly in need of restoration work.

I wonder whether you would suggest how I might arrange for this to be done during the summer months.

I would be very grateful for any help you can give me in this matter.

Sincerely yours,

Anne W. Langman

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LUCY LEDERER
ART STUDIO
STATE COLLEGE, PENNA.

May 6, 1958.

Mrs Edith G. Halpert
Townsend Gallery
32 E. 51 Street
New York, N.Y.

Dear Mrs Halpert,

I am glad that you are coming to our section of Penn.
and that you are scheduled to speak at University. I have known
of you and your Gallery some years. — Of course,
I shall be happy to have you for my luncheon guest
on either Saturday or Sunday of this week-end.

Besides study at Pratt Institute School Design, I studied
at N.Y. Art St. League 1943-46 under J. Carroll, R. March & K.H.
Miller etc. Am here now and have suffered and won't to be
exhibited) — over and over again big Museum Shows — to be listed
in Who's Who in Art, Who's Who in East & New Who's Who Am women, — etc.

Ever Cordially Yours

434 Kemmerer Road
State College, Penna.

Lucy Lederer
Lucy C.K. Lederer
Mrs Eugene H. Lederer

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MRS. HENRY R. SCHWARTZ

SUBSCRIPTIONS

MRS. GABRIEL SCHWARTZ

CATALOG

MRS. LESTER L. DOMMER

WORKS OF ART
Purchased by
The State University of Iowa
1938-1948

BAUMBACH, Harold	Green Street
BECKMAN, Max	Carneval (triptych)
BRODERSON, Robert	Quarry Scene
BURFORD, Byron	The Harmonica Player
BURFORD, Byron	Summer Event
CIKOVSKY, Nicolai	Girl in Green
CONE, Marvin	Lutz's Barn
EDIE, Stuart Carson	Big Still Life
EDIE, Stuart Carson	Sultry Day
✓ FEININGER, Lyonel	St. Johannes Lattenburgh
GANSO, Emil	Winter Morning
GREEN, Stephen	Girl in Pink Dress
GUSTON, Philip	Young Mother
GWATHMEY, Robert	Field Flowers
LECHAY, James	Room No. 5
LECHAY, James	Streets of New York
LEVINE, Arthur	City
✓ LEVINE, Arthur	Study for Gangster's Funeral
LEWIS, Edward	Beach Scene
LOTTERMAN, Hal	The Writer
LUDINS, Eugene	Fish Town
MARTIN, Fletcher	Home From the Sea
MARTINI, Joseph de	Rock Forms and Sky
MARTINI, Joseph de	Self Portrait
MIRO, Juan	Rosalie
OKERBLOOM, Charles I.	Taxco Memory
PEREIRA, Irene Rice	Eight Oblongs
POLLOCK, Jackson	Portrait of H.M.
QUIRT, Walter	Returned on the Shield
SELIGER, Charles	Private Worlds and the
	Hidden Image
SIPORIN, Mitchell	Endless Voyage
SMITH, Paul R.	The Origin of Things Escapes Us
STAMOS, Theodoros	Prehistoric Phase
TOMLIN, Bradley W.	Still Life
WACHOWIAK, Frank	Maine Morning
✓ ZERBE, Karl	The Abbey

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April 29, 1958

Mr. Rudolf Schaefer
500 Fifth Avenue
New York 36, N. Y.

Dear Mr. Schaefer:

It was several years ago - after almost thirty years of choosing
and promoting new artists - that we decided to concentrate on
the small number of artists whose names are printed below, all
of whom were associated with the gallery before 1930. In view
of the fact that there are so many galleries in New York today,
I am sure that you will have no difficulty in making a connec-
tion. If at any time we should revert to our previous policy,
I should be glad to get in touch with you.

Sincerely yours,

EGG:pb

April 25, 1968

Mr. James S. Schramm
Post Office Box 587
Burlington, Iowa

Dear Jim:

Thank you for your letter and your check.

Please be completely relaxed about the balance due
and send it in instalments at your convenience or in
full any time within this year when you have nothing
better to do.

When are you and De coming to New York? It is always
such fun seeing you.

My best regards.

Sincerely yours,

EGH:ph

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WILLARD GALLERY

23 WEST 56 • PLAZA 7-3830

NEW YORK CITY 19 • N. Y.
consigned to:

May 14, 1958

Downtown Gallery
32 East 51 Street
New York City

for exhibition at University of Iowa

Lyonel Feininger

Rue St. Jacques, 1953

H x W.

Insurance

36 x 27 3/4 \$17500.00 \$11670.

Morris Graves

L.H.

Bird Alone, 1942 ¹⁹⁴⁰
Summer Still Life, 1952

26 x 30 1/2
21 3/4 x 55 1/2

N.F.S. \$1500.
3500.00 2400.

Mark Tobey

Tropicalism, 1948
Images in Silence, 1950

26 1/2 x 19 3/4
24 x 36 1/2

1800.00 1200.
3000.00 1665.

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May 3, 1958

Mr. William H. Lane
Standard Pyrexeloid
Leominster, Massachusetts

Dear Bill:

Although you snagged Sheeler's HEGONIAS and created a rehanging job, I am sincerely grateful to you for letting us have this painting and NEW ENGLAND IRRELEVANCIES for the exhibition, which, as you know, was a great success. Please accept my thanks for your generous cooperation.

Sincerely yours,

EGH:pb

P.S. What kind of a friend are you? About thirty of us hosted for you at the Whitney opening and were very much disappointed that you were not with us that evening. I hope to see you soon.

May 3, 1968

Mr. William T. Kemper, Jr.
1510 Commerce Building
Kansas City 6, Missouri

Dear Bill:

Several days ago we shipped to you the Sheeler painting entitled NEIGHBORS and although we could not find as much packing material for dressing it up as we received, I hope the painting reached you in its original condition.

You will be pleased, I am sure, to learn that this was among the great favorites in the exhibition and any time you decide to retire, let me know whether you want to part with this little number.

Seriously, the exhibition was one of the most successful we have had, with a record attendance, and we owe it all to you and the other lenders. And so, I bow and send my affectionate thanks.

Sincerely yours,

EGH:pb

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THE INSTITUTE OF CONTEMPORARY ART
230 THE FENWAY, BOSTON 15, MASSACHUSETTS

April 24, 1958

Downtown Gallery
32 East 51 Street
New York, New York

Gentlemen:

The Institute of Contemporary Art has begun preparations for the American section of the International Exhibition of Religious Art that will be held this summer and early fall in Salzburg, Austria. It is envisaged that the exhibition will then travel in European countries for not less than one year. It will consist of paintings, sculptures, prints and liturgical objects.

We would very much like to consider the work of Abraham Rattner for the exhibition. If you have photographs of his religious paintings and graphic works, we would be very grateful if you would lend them to us. We would like permission to hold these photographs until the assemblage of the exhibition in the early summer.

Since certain artists occasionally do one or two religious themes in the bulk of otherwise secular work, we would greatly appreciate any suggestions of other names and works.

Should these artists be included, your assistance will be acknowledged. As we are decidedly pressed for time, I am hoping to hear from you at your earliest convenience.

Sincerely yours,

Anne L. Jenks

Anne L. Jenks
Secretary of the Exhibition

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THE NEWARK MUSEUM
NEWARK 1, NEW JERSEY

Katherine Coffey, Director
Mildred Baker, Associate Director



May
One
1958

Downtown Gallery
32 East 51st Street
New York, New York
Attention: Miss Edith Halpert

Dear Miss Halpert:

We are delivering one painting:
WATERS HOUSE, SALEM, MASS., for appraisal.

Will you kindly send this appraisal directly to:

Mr. Bernard M. Douglas
Stockton, New Jersey

Thank you for your attention.

Very truly yours,

Jane P. Stroebe
Jane P. Stroebe
Registrar

:cp
enc.

Blank Gallery

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THE ART INSTITUTE OF CHICAGO

EVERETT D. CRAFF, *President* ROBERT ALLERTON, *Honorary President* RUSSELL TYSON, *Honorary Vice President* PERCY B. ECKHART, *Senior Vice President*
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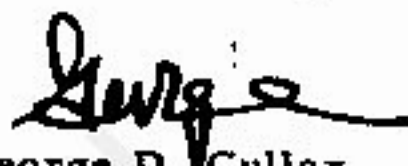
May 12, 1958

Dear Edith,

It was a great pleasure to see you again in New York this last week, and I want to thank you especially for taking me along to the Walter Meigs opening. I had a marvelous time and enjoyed both the exhibition and the associations thoroughly. I wanted to tell you also that I got stuck down in Philadelphia and did not return until very late the following evening, so I was unable to take advantage of the kind invitation you extended to me. I know it would have been fun, and I am sorry I had to miss it, but thank you anyway.

I am seriously concerned to develop new, younger collectors in San Francisco once I get into the job there, and I will expect to be in touch with you about problems of this nature. I am sure the potential must exist and that what is needed is some spade work to get the thing going. If as we go along, you have ideas or suggestions for me, please feel sure that they will be most gratefully received.

Yours sincerely,



George D. Culler
Director of Museum Education

Miss Edith Halpert
Downtown Gallery
32 East 51st Street
New York City, New York

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UNIVERSITY OF CALIFORNIA

Department of Art
LOS ANGELES 24, CALIFORNIA

May 1, 1958

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AIR MAIL

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

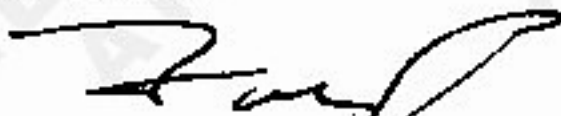
I am, of course, waiting for you to return the copy of the catalogue list forwarded to you for a final looking over as to titles, names of lenders, dates and dimensions--height before width. The sooner you can have this back in my hands, the happier the Press will be.

You should also know at once that THE LOBSTER is now in our pot; also that Fisk University has come to life and come through. So all is well.

I have also rather miraculously heard from O'Keeffe, and the Metropolitan should be satisfied. I hope you, too, will be satisfied with the book when you see it, and I shall see that you get a glimpse of the page proofs. It was an interesting chore laying the book out. And it contains many more black and white reproductions and many fewer words from Wight than was originally planned. In other words, I slashed my text quite a bit and it is probably the better for it. And the total number of illustrations run to 57, of which 23 are in color. You must admit that we are rich at least in this particular.

I am painting and writing and do not expect to be coming East this summer. We bled ourselves a little white last year.

Ever yours,


Frederick S. Wight
Director of the Art Galleries

FSW:ys

April 23, 1958

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mr. William E. Tool
The University Prints
15 Brattle Street, Harvard Square
Cambridge 38, Massachusetts

Dear Mr. Tool:

As far as we are concerned, you may have our permission to reproduce the John Marin watercolor *SM, ISLES AND SEA*, 1921.

However, you will have to gain the permission of the owner, in this case the Baltimore Museum of Art. It is listed in our records as in the Edward G. Gallagher Collection, The Baltimore Museum. We would suggest, therefore, that you write to Mrs. Adelyn D. Breckin, Director, The Baltimore Museum of Art, Wyman Drive, Baltimore 18, Maryland.

Sincerely yours,

JM:rsph

John Marin, Jr.

COPY FOR MRS. HALPERT

37

May 12, 1958

Frigidaire Sales Corp.
1775 Broadway
New York, N.Y.

Re: 32 East 51st Street
3rd floor Apartment
Mrs. Halpert

Attention: Mr. Waterbury

Dear Mr. Waterbury:

Confirming telephone order, please deliver and install in the above apartment, one 8 foot refrigerator, hinged at the right as you face the box. The above for your price of \$152.00.

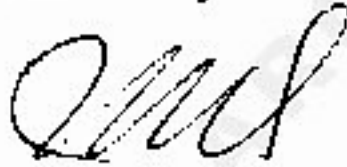
The present box in Mrs. Halpert apartment is to be moved to the 4th floor front apartment (Joseph Frostwell) where the box is defective and the defective box moved to the basement.

This work will be done on Thursday, May 15th.

Very truly yours,

I. M. SCHWARZKOPF, INC.

By:


Irving M. Schwarzkopf

IMS/pvk

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 30, 1958

Miss Fernando Ross
Miss Marjorie Talalay
Ross-Talay Gallery
Sanford Barn East
Hamden, Connecticut

Mesdemoiselles:

Because our supply of Shahn prints is so very limited, I would suggest that you wait until May 2nd to ascertain what is available. The commission for resale is 15%.

Sincerely yours,

EMH:pb

for publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

April 30, 1958

Mrs. Ann S. Brown
Sarasota Art Association
1029 Crescent Street
Sarasota, Florida

Dear Ann:

Thank you for sending me the catalogue and the clippings.
I shall appreciate any more of the latter if and when they
appear.

Of course I am delighted that the show looks well and I hope
that it will be a great success. Unfortunately it seems
absolutely impossible for me to get out of this hell-hole.
American art has become so hot in the trade that I cannot
get out for a hair-do or for any other personal activities
including the purchase of a sack dress, God forbid. How-
ever, I am not too upset, as my vacation starts in about
two months and I shall be able to indulge myself almost
completely.

And so, my very best regards.

Sincerely,

EGH:pb

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April 29, 1958

Mr. Henry Strater
Museum of Art of Ogunquit
Narrow Cote
Ogunquit, Maine

Dear Mike:

I was quite overwhelmed to receive the very handsome portfolio of your drawings and want to thank you for your thoughtfulness in sending this to me. I am also very much impressed with the contents.

I expect to be in New York the following week and will be delighted to see you. Whatever is available will be at your command.

The address of the Walter^C Paepcke is Drake Hotel, Chicago, or Aspen, Colorado. I do not know which of their two homes they are now occupying. For your information, Mr. Paepcke was among the first to commission artists to paint pictures to be used for advertising when he established Aspen as a cultural center. Nonetheless, it may be pretty difficult to obtain the picture as Mrs. Paepcke is very reluctant to lend at any time and under any circumstances but you might try. Maybe you can charm her into sending "Fish Kite" to Ogunquit.

In any event, I shall see you next week.

Sincerely yours,

EGH:pb

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MRS. LEWIS A. TROTZKY

35 YEAGER AVE.

PORTY PORT, PA.

then. Do you think
you could do that?
Or is it an imposition
on my part to ask
this of you?

Please let me
hear from you.

Sincerely,
Jean T. Trotzky
(Mrs. Leub G.)

not to publishing information regarding sales transactions.
reservations are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

April 29, 1958

Mr. Henry Sayles Francis
The Cleveland Museum of Art
11150 East Boulevard
Cleveland 6, Ohio

Dear Mr. Francis:

I cannot tell you how sorry I am to have missed you when you called at the gallery several days ago, although I phoned once or twice without succeeding in reaching you and today I learned that you had left. In addition to my desire to see you, I regret that I did not have the opportunity to show you some of our "hidden treasures" by the artists whose names are printed below. In this particular instance, I am very eager to have our artists participate in what I believe is the first national American show to be held in Cleveland in some years. Therefore, I am pursuing you.

Are you planning to be back in New York before your final plans are made? If not, would you like to have photographs sent to you for consideration? If the latter, would you be good enough to give me the dates of the exhibition so that I may select examples which will be available at that time?

In the meantime, I send my best regards.

Sincerely yours,

EGH:pb

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May 1

THE ART INSTITUTE OF CHICAGO
1958

Dear Edith, I do appreciate
your note regarding my
decision on Eastward Ho!
I'll be after in New
York - I hope - and will
drop by. Yrs, as ever
Dan Rich

May 14, 1968

Mr. Norbert Heermann
Woodstock, New York

Dear Mr. Heermann:

Upon my return from a trip, I found your very nice letter of May 7th.

As I mentioned previously, I am very much interested in the Kuniyoshi poster. As I recall, there is an excellent truckman in Woodstock who makes one or two trips to New York every week. May I suggest that you have him pick up the poster and deliver it to us in the very near future -- before the Gallery closes for the summer months. I shall be glad to pay the transportation charges.

Immediately upon receipt, you will hear from me regarding the decision. Thank you for your courtesy.

Sincerely yours,

EGH:pb

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heavy now and I'll have
to borrow a station wagon to
take it to N. Y.

Perhaps you'll
run up some time if
you are interested.

There is no hurry. I
am very busy with Portraits
and can not push a
possible sale just now.

But there are several
people here in the summer
who will be interested to
own it.

Sincerely
Ernst Herrmann

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ERNEST BROWN & PHILLIPS LTD

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TELEGRAMS: OFORT, LESQUARE, LONDON.

THE LEICESTER GALLERIES,

LEICESTER SQUARE,

LONDON, W.C.2.

Miss Edith Halpert,
The Downtown Gallery,
32 East 51st Street,
New York,
U.S.A.

5th May, 1958.

Dear Miss Halpert,

Thank you for your letter of April 30th. I have checked with our previous prints and find that L.S.D. 801 is the correct negative number for "Family Corner". You may remember that the bronze was a relief on an angled background. I am sending you another print in case you got a bad one.

I am afraid that it will be some time before you receive your bronzes as Henry Moore has been in Poland, and has only just returned. They are being cast, but he has to supervise the patination personally.

Thank you very much for the recommendation to Mr. Gutherman, and we will look forward to seeing him.

With kind regards.

Yours very sincerely,

Nicholas E. Brown

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April 29, 1958

Miss Allene Talney
VOGUE
420 Lexington Avenue
New York 17, N. Y.

Dear Allene:

Many years have passed since I addressed myself to you in connection with a promotion campaign of any sort. However, in this instance I think you will find material of special interest.

On June 9th we are opening an exhibition of ten paintings by the following artists (none of whom are associated with the gallery at the present time):

Carroll Cloar
Ralston Crawford
Jimmy Ernst
George Grammer
Julian Levi
Edmund Lewandowski
Edward Millman
George L. K. Morris
Gregorio Prestopino
Karl Zerbe

The title of the show is A PORTRAIT OF A BUILDING and each of the paintings will relate in some way to the structural activities, materials, the products of the tenants, et cetera, creating a most diversified picture in relation to the theme.

As you probably know, many architects and decorators have been using works of art - that is, paintings and sculpture - to embellish banks, industrial plants, and office buildings. In the latter, particularly, the same type of paintings has been used consistently and it is because I wanted to break up the pattern and distribute sales and commissions among a much larger group of artists working in a variety of styles that I undertook this project for 100 Church Street and deliberately went to a number of galleries and individual artists in order to emphasize the great variety in approach today.

All the paintings are in our possession at the present time and we have a complete set of photographs immediately available. Can I coax you to stop in within the next few days to see this material and to see whether you agree that this is worth a special feature? In any event it will be a treat to see you.

Sincerely yours,

EGH:pb

May 3, 1958

Mr. Dwight Kirsch, Director
Des Moines Art Center
Greenwood Park
Des Moines 12, Iowa

Dear Dwight:

Many thanks for your letter.

Of course, you can depend on us for any paintings which you may choose for your 10th Anniversary Celebration. The summer months are always very advantageous for museums as they are in a much better position for sending out our cream. All you will have to do is ask, and you shall receive.

As soon as I hear from you, perhaps I can induce you to spend an evening here. In any event I look forward to your visit.

Sincerely yours,

EGH:pb

April 29, 1958

Mr. Henry F. Callahan
Saks Fifth Avenue
Hillburn & Short Hills Avenue
Springfield, New Jersey

Dear Mr. Callahan:

On September 18, 1957, we received your order number 36541 with the accompanying vendor's number of 1193, for the rental of 10 paintings. The sum involved is \$690.

During the ensuing seven months we have sent statements and letters to your office, but to date no payment has been received. I am sure that there must be some error as I am sure this is not the characteristic method employed by your firm.

Since the order bears your signature, I am addressing this letter to you in the hope that the matter will be attended to at once. I shall be most grateful for your attention.

The check is to be made in the name of The American Folk Art Gallery.

Sincerely yours,

EGH:pb

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April 29, 1958

Dr. David Gebhard, Director
Russett Museum
Roswell, New Mexico

Dear Dr. Gebhard:

When I received your letter this morning, I looked up the previous correspondence and found that, what with the rush of current activities for this season's exhibitions, I had apparently overlooked the question mark at the end of your paragraph about the possibility of an O'Keeffe show in 1958. However, we shall be very glad to help you in this connection.

Would you be good enough to let me know which paintings you are borrowing from other institutions and collections, so that I may make suggestions of others, either in museums or in our possession, but with the idea of giving you a diversity of subject matter and period.

As soon as I hear from you, I shall get busy with making up a list. Incidentally, would you be good enough to give me the exact date, which will, of course, have a bearing on the selection?

Sincerely yours,

EGH:ph

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May 8, 1958

Mr. Carl Zigrosser
Curator of Prints and Drawings
Philadelphia Museum of Art
Parkway at Fairmount Avenue
Philadelphia 30, Pennsylvania

Dear Carl:

I have checked my record and am sending you a corrected list of the drawings and prints sent to you about a week ago.

You will note that in some instances I have listed the price which corresponds with our book records. Others have been left blank.

Since eventually I shall want to declare this gift, may I impose on you to fill in the missing figures to the best of your knowledge and, if possible, have all the figures incorporated in the final receipt you send to me.

You see, I'm getting to be as bad as a collector.

My best regards.

Sincerely yours,

EGH:pb

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PLAZA 3-4552

COLLECTORS' FINDS
MAYNARD WALKER GALLERY
117 EAST FIFTY-SEVENTH STREET
NEW YORK 22

12 May 1958

Dear Edith:

I'm sorry, but I'm afraid nothing can be
done about the loan of a Walt Kuhn painting for your
show in Iowa. There just aren't enough to go around.

With regret,



Mrs. Edith G. Halpert,
The Downtown Gallery,
32 East 51 Street,
New York 22

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MARSHALL & WINSTON, INC.

1084 BROXTON AVENUE
LOS ANGELES 24, CALIF.
TELEPHONE GRANITE 3-1888

April 25, 1958

1511 Foshay Tower
Minneapolis 2, Minn.

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st St.
New York 22, N. Y.

Dear Mrs. Halpert:

This is a late acknowledgment of your letter of March 15th. It is late because I had to wait until after April 15th, for reasons that you will understand, to reply. I truly appreciate your help in this project and permitting me to have Dove's DANCING TREE at the old price. And then, in addition, allowing me a ten percent discount.

I think it is a very great painting and am immensely pleased with it. Rick Brown of the Los Angeles County Museum was in my home shortly after its arrival and when he saw it he told me to congratulate Fred Wight for him for such an ultimate acquisition.

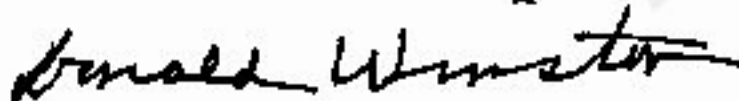
I am enclosing my check for \$1500.00 to apply on the \$2700.00 and hope to send you the remainder some time next month, if this is agreeable with you.

You will be interested to know that Georgia O'Keefe came down to the Roswell Museum to see her painting. I shall never cease to be grateful to you for helping us get that superb O'Keefe to the Roswell Museum. You were most patient with us.

I am wondering if you saw the reference to yourself and your work for American artists in the Art Section of the April 21st copy of the New Republic. It was a high tribute and I am sure well deserved.

With real appreciation,

Yours sincerely,



Donald Winston

DW:w
Encl.

P.S. I have an office here in Minneapolis as Trustee - but my permanent address is my Los Angeles address.

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Saint Mark's Church

P. O. BOX 114, (KNICK. STA.)
FORMERLY 142 BROOME ST.
NEW YORK 2, N. Y.

OFFICES OF RECTOR

Right Rev. Boris R. Burden O.C.A.
673 BROADWAY - ROOM 439

TELEPHONE
SPRING 7-5669

April 29, 1958

Mrs. E. Halpert
Downtown Gallery
32 E. 51 St.
New York, N. Y.

My Dear Mrs. Halpert:

Father Thomas, has told me of your kind
offer to assist us with a \$5.00 gift for our summer camp fund.
Your help will be greatly appreciated. With every good wish
for your health and happiness,

Sincerely



Rector of Saint Mark's Church

OUR SUMMER CAMP, FAMILY AND FOOD AID, AND OTHER NON-SECTARIAN
CHARITY AND WELFARE WORK CONTINUES WHILE ST. MARK'S IS CLOSED
PENDING REBUILDING AT OUR NEW LOCATION. THE RECTOR IS ON CALL AT
SPRING 7-5669 IN THE CHURCH OFFICE; BUT OUR RELIGIOUS SERVICES ARE
COMBINED WITH THE NEAREST CHURCHES OF OUR FAITH.

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may be published 60 years after the date of sale.

ART NEWS

FOUNDED 1862

12 EAST FIFTY-SEVENTH STREET, NEW YORK 22, N. Y.
Telephone: Templeton 8-3733
Cable Address: Artnews, New York

1/8 pg June issue

May 1, 1958

Downtown Gallery
32 E. 51st St.
New York, N.Y.

Dear Sir:

Art News, as you know, is always trying to increase the interest and knowledge in art in the United States, and also to reflect the trends and opinions of American art and artists to the rest of the world. One of the largest exhibitions of international art will be seen this year at the Brussels World's Fair and Art News once again will be playing a major role showing the European audiences a complete picture of the artistic and cultural fields in the United States.

We decided to devote the June issue to the Brussels World's Fair as this is the long summer issue covering June, July and August. We have been lucky enough to receive full cooperation from both the Belgian and United States governmental departments concerned with the American exhibits, and I feel sure that this issue will be one of the finest ever published by Art News.

I know you will wish to advertise in this issue as your company has played a major part in helping to build a better understanding and knowledge of art in the United States. It, of course, also makes it possible with additional advertising to produce a larger issue and thereby show the European audiences the cultural advances that the United States has achieved in the past half century.

This summer issue usually has a very large circulation, but this year it will outsell all others as there will also be additional distribution at the Fair itself.

Knowing your desire to participate in this issue, we have taken the liberty to enclose a rate card and insertion order so you may send in your advertising requirements.

Thanking you for your past cooperation and kindness, I remain,

Yours sincerely,

Gerald A. Cripps

Gerald A. Cripps
Vice President and
Advertising Director

encl.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information pertains to a deceased person after the date of sale.

April 30, 1968

Mrs. Jean de Manil
3363 San Felipe Road
Houston, Texas

Dear Mrs. de Manil:

Enclosed please find our gift invoice for the "Fall River Woman" which we are presenting to the Houston Contemporary Arts Museum.

The description occurs on the invoice and although we are quite certain that the painting is by Prier (William M.) who is represented in the Garbisch Collection at the National Gallery, in Colonial Williamsburg, the Boston Museum, and many other important institutions, we always prefer to list these as "attributed to." For gift purposes, we are putting down the purchase price, but I hope that the painting will fetch no less than \$500. as this would be the minimum current figure.

I am also enclosing the photograph of the White Horse which you saw during your visit. The information is listed on the reverse side of the photograph.


I certainly hope the auction is a great success and that you will manage to raise a large sum of money for the excellent cause.

It was so nice to see you and I hope that you will drop in again in the very near future.

Sincerely yours,

EGH:ph
Enclosures

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 rudolf schaefer inc. • 500 fifth avenue • new york 36, n. y. • wisconsin 7-1281

April 29, 1958

The Downtown Gallery
32 E. 51st St.
New York, N. Y.

Gentlemen:

I believe that you are always searching for artists with new approaches to art which may fit into your vast exhibit program.

For this reason, you may be interested in viewing my paintings. My technique of applying many transparent layers of watercolor over one another is practically unknown here. I use this technique to free the colors from weight and to let them freely develop their own life. I draw my inspiration from the colors themselves rather than from my own limited personality. I attempt to assume the role of a midwife, so to speak, seeking "color expression" rather than "self-expression", if I may so describe this new approach.

My first "one man show" was held last September in New York. The critics were very encouraging. - To give you more comprehensive information about my painting and teaching activities, I am enclosing my two latest publications.

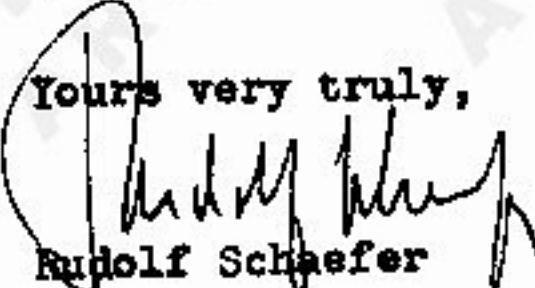
What I myself am looking for is a new connection with a well established art gallery to show my latest paintings to the New York public next fall or winter season.

I would like to invite you to view my exhibit of about twenty framed paintings at my studio on the 48th floor of 500 Fifth Avenue. They comprise, mostly, my latest work which I have prepared for New York showings.

Thus, you would obtain a very comprehensive view of my work. I could demonstrate to you, better, my whole approach to painting, which flows from a very deep workable philosophy.

It would be my pleasure, indeed, to give you this informal showing, at your convenience.

Yours very truly,


Rudolf Schaefer

RS:ry

P.S. Incidentally, I am also assistant professor at Adelphi College and a well known designer in the commercial art field. Among my personal clients are companies such as E. I. Du Pont de Nemours, General Electric and Standard Oil.

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WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

1201

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DL=Day Letter

NL=Night Letter

LT=International
Letter Telegram

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(48)

NA013 PD VIA ZG (NFU)=IOWA CITY IOWA APR 25 400PMC=

MRS EDITH HELPERT, DOWN TOWN GALLERY=

32 EAST 51 ST=

503 APR 26 AM 10 59

JUST RETURNED FROM ABSENCE OF A WEEK APPROVE YOUR IDEA
LETTER APRIL 21 COMPLETELY=

EARL E HARPER DIRECTOR SCHOOL OF FINE ARTS STATE
UNIVERSITY OF IOWA=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

May 13, 1958

Mr. William A. Bostick
Secretary and Business Manager
Detroit Institute of Arts
5200 Woodward Avenue
Detroit 2, Michigan

Dear Mr. Bostick:

We have just received word from Mr. Maresmont that the Stuart Davis painting "Lesson 1" had not reached him, although all of the other consignments to you were delivered at the gallery on May 2nd -- almost two weeks ago.

As you recall, I wrote you on March 27th requesting that the Davis be shipped directly to Mr. Maresmont in Chicago when the show ended in Detroit. Subsequently there was some question about Mr. Ford acquiring the picture for himself or for the museum, but that, I learned, did not go through. Thus, I hope that there has been no mix-up and that -- if the shipment had not been made to date -- it will be sent on as promptly as possible to Mr. Maresmont.

We have only one other Davis for sale and would like to get this transaction settled so that we may make future plans. Many thanks for your kind cooperation.

Sincerely yours

BGH:ls

P.S. Will you please let us know when the picture is shipped so that we may follow through with our client.

May 8, 1938

Mr. C. C. Cunningham, Director
Wadsworth Athenaeum
24 Athenaeum Square North
Hartford 3, Connecticut

Dear Charlie:

When the two Doves arrived yesterday, my attention was called to the fact that they were both damaged — one rather badly. The receipt was mailed to you today marked accordingly. We shall hold them here and I hope that you will be in New York in the near future and will have an opportunity to see them, or, if you prefer, we can arrange to have someone else check the condition whenever convenient.

Sincerely yours,

EGH:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 25, 1938

Mr. George Lacine
Newcomb-Macklin Company
400 North State Street
Chicago 10, Illinois

Dear Mr. Lacine:

For a period of over two weeks we have endeavored to obtain delivery of a number of paintings by Rattner which were mis-addressed by your office to Washington. These pictures were to have been delivered to Dulworth and we advised you accordingly by telegram and by continuous calls to your New York office.

These paintings are needed urgently and it seems reasonable that after our first notice to you the transfer could have been made long before this.

I am sure that Mrs. Fagen or Mr. Spertus advised you that the incoming shipment to Chicago was gathered in two locations - Washington and New York - and that in order to save the shipping charges to New York from Washington the arrangement mentioned was made. I am sure also that either of these or a representative of the North Shore Congregation Israel advised you to make a single shipment to Dulworth. In any event, I am writing to urge you to have the delivery made at once. A great deal of business has been lost because of the delay and a very important exhibition is now being organized and there are several paintings in the group in Washington which are needed for this show.

Thank you for your courtesy.

Sincerely yours,

EGH:ph
Copy to Mrs. Abel E. Fagen

not to publishing information regarding sales transactions, researches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 29, 1958

Mr. Benjamin E. Lippincott
University of Minnesota
Minneapolis 14, Minnesota

Dear Mr. Lippincott:

When I wrote you several days ago, I forgot to include our invoice acknowledging receipt of your check. This is being sent to you now.

The painting was shipped several days ago and should be in your possession by this time. I certainly hope that you and Mrs. Lippincott will enjoy living with this very handsome example by Abraham Ratner.

My best regards.

Sincerely yours,

EGH:pb

Enclosure

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on both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information

Saint Mark's Church

P. O. BOX 114, (KNICK. STA.)

FORMERLY 142 BROOME ST.

NEW YORK 2, N. Y.

OFFICES OF RECTOR

Right Rev. Boris R. Burden O.C.A.
873 BROADWAY - ROOM 430

TELEPHONE

SPRING 7-5669

April 24, 1958

Mrs. E. Halpert
Downtown Gallery
32 E. 51 St.
New York, N. Y.

My Dear Mr. Halpert:

Father Thomas, has told me of your kind
offer to assist us with a \$5.00 gift for our summer camp fund.
Your help is greatly appreciated. With every good wish for your
health and happiness,

Sincerely



Rector of Saint Mark's Church

OUR SUMMER CAMP, FAMILY AND FOOD AID, AND OTHER NON-SECTARIAN
CHARITY AND WELFARE WORK CONTINUES WHILE ST. MARK'S IS CLOSED.
PENDING REBUILDING AT OUR NEW LOCATION. THE RECTOR IS ON CALL AT
SPRING 7-5669 IN THE CHURCH OFFICE; BUT OUR RELIGIOUS SERVICES ARE
COMBINED WITH THE NEAREST CHURCHES OF OUR FAITH.

rior to publishing information regarding sales transactions,
transmitters are responsible for obtaining written permission
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not to be sent
main folder
planned 4/29/58

April 20, 1958

Miss Anne L. Jenks
Secretary of the Exhibition
The Institute of Contemporary Art
230 The Fenway
Boston 15, Massachusetts

Dear Miss Jenks:

As soon as we can obtain photographs of several Abraham Rattner paintings, we shall send them on to you for consideration. Unfortunately, at this time, with the tremendous interest in American art, we have a very limited inventory of paintings by most of our artists, but if you plan to borrow from museums and private collections, I can send you quite a group for consideration. This would include G.Keeffe, Shahn, and Weber, as well as Rattner.

Won't you please let me know - and whether religious art would include such subjects as Maimonides, Sabbath scenes, rabbis, etc.

Sincerely yours,

EGH:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



PELLEY
Color Guard

AIR

Petley Studios, Old Town Plaza, Albuquerque, N. Mexico

14311

Edith G. Halpern
The Downtown Gallery
32 East 51st
New York
N.Y.

Monday

MAJESTIC SNOW COVERED SANDIA MOUNTAIN RANGE
Few cities throughout the nation are as fortunate as is
Albuquerque, New Mexico. For here in the Sandia Moun-
tain the people are afforded a truly fantastic playground
for both summer and winter sports. In the winter the main
attraction is the fine ski run and other activities that attend
the snow. In the summer time, trips to Sandia Crest at an
altitude of 10,678 ft. not only afford the pleasure of
picnicking of the many small parks on the way, but one
of the scenic wonders of the world is at the summit.

Color photo by Velma White

Here at last - in a high
wind, but wonderful day
sun & sunshine. Well then
to prod O'Keeffe to greater
efforts on your behalf!!
Why not come out for
a rest. Best to you.
Mitch

TOM SLICK

BENNETT BUILDING

SAN ANTONIO 5, TEXAS

OIL PROPERTIES
RANCHING
SCIENTIFIC RESEARCH

May 7, 1958

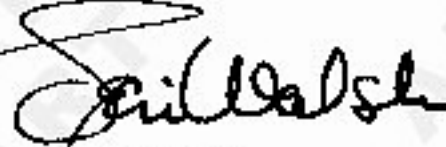
Miss Edith Halpert
The Downtown Gallery, Inc.
32 East 51 St.
New York 22, New York

Dear Miss Halpert:

We received a blue form from you which was to be signed by Mr. Slick if the item was received in good condition. This covered From the Plains only and Mr. Slick has signed it - if on the wrong side! I am returning the form herewith. However, the other O'Keeffe - which was also shipped directly to the McNay Art Institute. - arrived with the glass chipped. I have not had an opportunity to go out there and examine it personally as yet but I received a call from the Director of the Institute about it. I am checking to see if Mr. Slick's insurance will cover having this reglased. We are looking for the restoration bill from you so that this too can be submitted to Mr. Slick's insurance company.

Thanks very much.

Sincerely,



Jeri Walsh
Personal Secretary

Enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MRS. LEWIS A. TROTZKY

33 YEAGER AVE.

FORTY FORT, PA.

and re-decorating our home. Hopefully, we should be finished by September. If the picture is available then, I would like to try living with it for, perhaps, a month or so and make my final decision then.

If, between now and September, you have the chance to sell it, I'd appreciate your notifying me first and giving me the opportunity to decide

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May 13th 1958!

MRS. LOUIS FRANKEL
442 WELLINGTON AVENUE
CHICAGO 14, ILLINOIS

Dear Mrs. Walpert -

Returning today the two
Abraham Rattners - I was too un-
decided about either. In as much as
Mr. Frankel & I are leaving tomorrow for
San Francisco for 10 days I thought it
best to send them back. certainly
would keep them out until our return.
All the charges are prepaid. - Expect
to be in N. Y. in June, then I will visit
your gallery personally.

Many thanks!
Have a great trip!
Sincerely yours

Helma Frankel

April 29, 1958

Mrs. Charles L. Rybee
1909 Olympic Drive
Houston, Texas

Dear Mrs. Rybee:

According to your letter dated March 27, 1957, you had planned to send the final payment due on the invoice dated February 4, 1956, on April 15th of this year.

I am enclosing our statement for that amount. Won't you be good enough to make the check payable to The American Folk Art Gallery.

Thank you.

Very truly yours,

M. M. Babcock
Bookkeeper

Enclosure

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April 30, 1958

Mr. Patrick Hazard
Department of American Civilization
University of Pennsylvania
Philadelphia 4, Pennsylvania

Dear Mr. Hazard:

I am so sorry that I did not have the pleasure of meeting you
when you called at the gallery.

Will you be good enough to let me know how many photographs
you desire by Sheeler, Marin, and Davis, or any of the other
artists whose names are printed below, explaining, if you will,
your ultimate plans for these.

Thank you for your courtesy.

Sincerely yours,

EGH:pb

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Boston University

CHARLES RIVER CAMPUS • 857 COMMONWEALTH AVENUE • BOSTON 15, MASSACHUSETTS

SCHOOL OF FINE AND APPLIED ARTS

May 6, 1958

To: The Friends of Art of Boston University
From: Mr. Daniel Weisberg, Chairman

There will be a meeting of the Board of Directors
of the Friends of Art of Boston University on Thursday,
May 15, 1958 at 12:15 p.m. at Joseph's Restaurant.

We hope you will plan to be present at this very
important meeting.

Will you please return the enclosed postal card
for your luncheon reservation.

Prior to publishing information regarding sales transactions,
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from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

April 30, 1938

A I R M A I L

Mr. Eugene Grossman
175 West Jackson Boulevard
Chicago, Illinois

Dear Mr. Grossman:

Would you be good enough to send us as soon as you possibly can
a copy of the Joint Inspection Report of the Railway Express
concerning the damage to your Ben Shahn drawing "Existentialists"?
We need it urgently in order to file our insurance claim, and
will greatly appreciate your cooperation.

It was very nice to see you and Mrs. Grossman in the gallery
recently and we look forward to more visits from you.

Sincerely yours,

Joseph

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from both artist and purchaser involved. If it cannot be
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may be published 60 years after the date of sale.

May 3, 1958

Mrs. Leonard Firestone
c/o Thunderbird Country Club
40-558 Sand Dune Road
Palm Springs, California

Dear Mrs. Firestone:

Thank you for your telegram.

Naturally, I regret that you did not find the O'Keeffe painting suitable and hope that when you are in New York the appropriate example will be found for your specific purpose.

It will be so nice to see you again.

Sincerely yours,

EGH:pb

rior to publishing information regarding sales transactions, ascertains are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

NORTH SHORE ART FESTIVAL

APRIL 25th through MAY 4th, 1958
100 Cutter Mill Road, Great Neck, N. Y.

FESTIVAL CHAIRMAN
MRS. SELIG S. BURROWS

CHAIRMAN OF DESIGN
GEORGE NEMENY

ART FOR SALE
MRS. ALFRED ELIOT, Chairman

Painting
ALFRED ELIOT
MRS. JOSEPH FABER
MRS. GEORGE NEMENY
MRS. THEODORE NORMAN
MRS. ALFRED L. PILSON
LAWRENCE RICHMOND
SIDNEY SCHECTMAN
MRS. ALAN SEFF

Sculpture
MRS. HOWARD STEIN, Chairman
FRED DANZIG
MRS. SIDNEY DERMAN
MRS. GEORGE ECKSTEIN

Miss Edith Gregor Halpert
Downtown Gallery
New York, N. Y.

Dear Miss Halpert:

We are enclosing checks for the sale of the Jack
Levine oil and Ben Shahn drawing to Mr. Selig
Burrows and "Dahlov" by William Zorach to Mr.
Norman Adolph of Great Neck.

We want to thank you for your cooperation in
helping make the Festival the successful venture
it turned out to be. We sold \$25,000 worth of
paintings and sculpture.

Sincerely yours,

Ruth Eliot

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POL

WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS—A FREE PUBLIC ART MUSEUM—FOUNDED 1842

25 ATHENEUM SQ. NORTH
HARTFORD 3, CONN.
TELEPHONE JACKSON 7-2191
Cable address: WADATH

May 12, 1958

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st St.
New York 22, N. Y.

Dear Edith:

I was distressed to get your receipt and the letter notifying us about the damage to the two Doves which were returned to you through Budworth. Although our receipt did not mention it, the "U.S.A." had bad scratches on it when it was sent to us. You may recall that I mentioned this and you told me that Sheldon and Caroline Keck had worked on Doves for you. I can tell when I see it if there are any additional scratches. The "Silver Ball II" also had one scratch on the left hand side, but this was much less obvious than those on the "U.S.A."

I am coming to New York for the A.F.A. meetings and will stop in to see you. I hope that there is nothing which can't be properly repaired.

With best regards,

Very sincerely yours,

Charlie

C. C. Cunningham
Director

CCC:eg

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3363 SAN FELIPE ROAD
HOUSTON, TEXAS

May 12, 1958

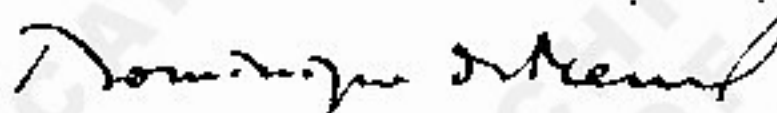
Mrs. Edith Halpert
The Downtown Gallery
32 East 51st
New York

Dear Mrs. Halpert:

It was very generous of you to donate for the auction sale this beautiful Early American painting of the Fall River School. My husband loved it when he saw it, and so did the Director of the Museum, Jerry MacAgy. We feel it will bring a handsome price and we certainly are most grateful to you. I did enjoy my visit with you, and hope to be able, sometime before the summer, to drop in again at your gallery. If not, we certainly shall in the fall.

Thanks so much for sending me the photo of the lovely white horse. I have shown it to a few people. Nobody could make up their mind right away, but maybe you will hear from them.

Very truly yours,



Mrs. John de Menil

DDM/jm

April 30, 1958

Mr. Robert Beverly Hale
The Metropolitan Museum of Art
Fifth Avenue at 83rd Street
New York, N. Y.

Dear Bob:

May I extend my special thanks to you for lending the GOLDEN GATE
for the Shooler exhibition.

Needless to say, it was the No. 1 picture in the show and was a
great contribution toward the great success of the exhibition.

Sincerely yours,

EGH:ph

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searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
blinded after a reasonable search whether an artist or
chaser is living, it can be assumed that the information
be published 60 years after the date of sale.

April 26, 1958

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sale

The Downtown Gallery
Edith Halpert
32 E. 51st
New York, N. Y.

Dear Miss Halpert;

Mr. Carroll E. Hogan, Director of The Wichita Art Museum
Has suggested we write you regarding a representation of
your American Artist works in conjunction with our gallery
and shop. We have just recently incorporated and have
an exclusive, small gallery here in Wichita. We are in-
terested in consignment loans on perhaps a three month
basis with possible extensions, depending on sales. We
are primarily interested in prints, gouches, and water
colors with a price limit of \$300.00.

I am writing you now, so that you could be thinking of us
during the summer months, and perhaps have some sugges-
tions for us for an early Fall exhibit.

Thanking you for any interest you may have in this ven-
ture, we remain,

Sincerely,

Betty Robinson
THE ROBINSONS INC.
4007 East Kellogg
Wichita, Kansas

May 10, 1958

Miss Esther Webb Housman, Registrar
Dallas Museum of Fine Arts
Fair Park
Dallas 26, Texas

Dear Miss Housman:

Will you kindly have your truck deliver the Rattner
THE LAST JUDGMENT directly to

Manhattan Storage Warehouse
80th Street & Third Avenue
New York, N. Y.

Thank you

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
may be published 60 years after the date of sale.

Vose Galleries
of Boston
INCORPORATED
Importers and Dealers in Paintings
ESTABLISHED 1841

559 BOYLSTON STREET · BOSTON 16 · MASSACHUSETTS

Cable: "VOSEART, BOSTON"

KENMORE 6-2200

April 26 1958

Miss Edith Halpert
The Downtown Gallery
32 East 51 St., N Y City.

Dear Miss Halpert:

I have been asked to appraise the paintings in
the estate of the late Jaap Vandenberg of
Andover, Mass.

You will remember him as a client, and I am hoping
that you will be willing to help me in setting a
fair valuation on the paintings which came from
your Gallery.

Under your number 67: Arthur Dove, Rising Moon,
oil, 18 X 27 inches

800 / 1500.

Your number 131 John Marin, N. Y. Skyline,
water color, 15 X 18 inches

750. / 1200

I don't know whether or not his Wilton Avery
of a girl telephoning, (23 X 18) or
the Charles Sheeler "Peaches" 9 X 7, or the
Feininger Sailboats 10 X 20 came from you.

Anyway, I will look in at your Gallery Tuesday
morning in the hope that you can give me some
information on some of the above.

With best wishes,

Sincerely,


Robert C. Vose Jr.

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
pertains to a deceased individual.

CONTEMPORARY ARTS MUSEUM

6245 OLD MAIN STREET ROAD—HOUSTON 25, TEXAS

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May 1, 1958

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Your Dove collages are being returned to your gallery on Saturday, May 3rd,
by Mr. Marc Moldawer, who is carrying them with him on the plane.

Sincerely,


Louise Ferrari

Executive Secretary

May 14, 1958

Mr. Edmund J. Kahn
1240 Republic National Bank Building
Dallas, Texas

Dear Eddie:

Your very nice brother and charming wife called on me several days ago and told me how distressed you were because the Sheeler painting sagged at the corners, as I do at the end of a week at the Gallery.

Please do not be concerned about this matter. The excessive rains in New York and the change in climatic conditions in New York to God's country in Texas loosened the canvas, and I would suggest that you do nothing about it for another week or two as the readjustment takes place most frequently without any attention.

On the other hand, if this continues to bother you, I would suggest that you take the painting to a responsible framer or to one of the two museums in Dallas where the cardboard backing will be removed and the stretcher and the keys tapped in a little further. This is a very simple process known to everybody in the profession.

I hope you can get up to see our next exhibition which opens on May 20th. We are very proud that we have assembled thirty or more paintings by Charles Demuth, which we will flaunt to the public for three weeks starting on that date.

My very best regards to the Little Woman and you.

Sincerely yours,

ECH:ph

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C. DEWEY IMIG
JOHN E. SUSTER, JR.

ESTABLISHED 1871

NEW YORK SHOWROOM
124 W. 55th STREET
TEL. CIRCLE 7-2618

NEWCOMB-MACKLIN Co.

MANUFACTURERS

PICTURE FRAMES-MOULDINGS-CORNICES-MIRRORS

DECORATIVE SPECIALTIES

400-408 NORTH STATE ST.

CHICAGO, 10, ILL.

TELEPHONE SUPERIOR 7-5415

April 24, 1958.

Downtown Gallery,
38 East 51st. Street,
New York 22, New York.

Attention Mrs. Edith Halpert.

Dear Mrs. Halpert:-

Trying to explain the matters in detail are
as follows:-

We did ship 2 boxes of Rattner paintings to
Federal Storage Co., of Washington, D.C., marked for the Corcoran
Gallery, however we have written to The Federal Storage Company
to forward these two boxes to:- W.S. Budworth and Son, Inc.,
of 424 West 52nd. street, New York City, and marked the crates
for the Downtown Gallery, to let you know as soon as they
arrived.

We did not have any word that they were to be
shipped to The Downtown Gallery, and naturally shipped them back
from where they came, as we did those that came in from the
University of Illinois of Urbana, Ills. & others

We also shipped another large one that was returned
from Mrs. Kenneth Montgomery to Budworth titled Figure with Wings
and Mask. 4/24/58

We shall mail you a list of all was sent.

There was always someone wanting to hold one that is
why we had to ship different times.

Sincerely,
Newcomb, Macklin Company,

Geo. J. Laine

GJL/G

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.



BORIS MIRSKI GALLERY

April 24, 1958

Dear Edith,

I cannot tell you how beautiful you made my visit to New York with such kind hospitality as you extended to me. Even with my inventive adjectives, it is difficult to express my feelings to you.

I am still in a state of exhilaration over having participated in a small way, in the sale of Marins and Shahn's. I would like to do this all the time, if not at least, more often. I am so very concerned with your many sided activities and the energies which they consume, that I am amazed that a state of exhaustion does not occur more often. If for no other reason, I would so love to help.

Now to business.....

I do hope that you will edit my choices and make replacements as you see fit. I am so unaware of what you have, their disposition, and what you can lend me, that the wisest thing is for you to do it.

As I told you when in New York, the sale of Shahn's graphics is picking up momentum and if you can spare two or three of each, I am sure that I can sell them. This applies to Kuniyoshi and Marin's graphics, whatever you can spare. Since I am eventually foregoing the picture framing idea, a replaceable income is of the utmost importance, and in a later letter, I would like to tell you why I would be so glad for the opportunity to acquire the graphics which you assigned to your foundation.

Please do not forget to include Shahn's Roller Skating Rink with his other drawings, as I wish to give full credit to Mr. and Mrs. Sirroto as a loan from their collection.

About Alan Sirroto, I feel that he is ready to acquire many of the Downtown artists. He is so very much impressed by you, the gallery and its manners. Fifteen minutes after my arrival in Boston, he called me from Long Island begging me to make sure that he gets the Levine. I have prepared an opportunity for you to suggest a different Marin if you feel that you would like to do it.

The sun is out, a gentle breeze is blowing and spring fever is consuming me. If I was a little less practical, I would be winging my way back to 32 East 51st Street, with my guitar to serenade you.

Seriously, I know of no one who loves you more and is so devoted to your well being.

With all my blessings,

As always,

P.S. In a separate parcel, I am sending to you four Pre-Columbian necklaces as well as two Mescolla figures, and whatever you get for them, will be added to my plane fare to Israel.

10TH ANNIVERSARY
DES MOINES ART CENTER

GREENWOOD PARK, DES MOINES 12, IOWA. CR 7-4403



April 28, 1958

Mrs. Edith G. Halpert
Director, The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

As you may have heard, from me or "by grapevine", we plan an exhibition as a principal feature of our 10th Anniversary Celebration, from June 1 through July 20, 1958. The scope of this show will be similar to that of our Art Center's opening show in 1948 that was selected by Paul Parker: Paintings, - American and European, of 19th and 20th Centuries.

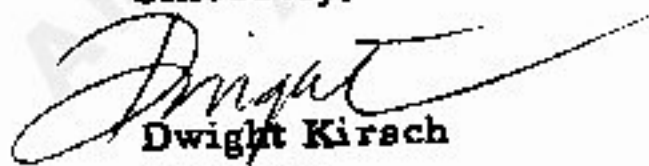
We are appealing especially to dealers from whom we have purchased art works for our collections to lend us significant additions to this summer show, - fine in quality but not great in numbers. I shall be in New York May 4 to 14 and will call on you early in this period for an appointment to see what you can lend us. I should mention, too, that purchase funds are still available to use for additions to our collection, if chosen from this show.

Other Art Museums and Centers are also lending to this show. By the time of my visit I hope that the listing of paintings from these sources will be complete enough to enable me to make a more specific request of our needs, when I confer with you.

We shall feature sculpture in a separate exhibition, from July 27 through August 24. So I may be doing some preliminary work on this, as time allows, on my visit in May.

With thanks for your continued assistance,

Sincerely,


Dwight Kirsch
Director
DK:js

*I might stay on for
A.F.A. meeting May 16 -
Jim Schramm will be there
that week, - I understand*

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

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April 29, 1958

POV
Dr. Laurence E. Mase
4982 Maryland Avenue
St. Louis 8, Missouri

Dear Dr. Mase:

I was much interested in your letter of April 24th.

Indeed, we do consider the idea of selling works of art for investment rather unorthodox and, if I may say so, rather a dangerous approach. While in our own experience with the works of the artists whose names are listed below and others we have handled previously and still have in our "young artists department" the values have risen consistently, we would not dare to make this statement publicly. In reviewing previous eras when English portraits were sold for investment at enormous prices, later to fetch a fraction of the original figure, when many of the fashionable French artists under the top grade of masters disappeared entirely from the art market, et cetera - and I could go on indefinitely - our recommendation is always that the purchases be made with the idea of the pleasure the buyer will have in living with the painting or sculpture. As a matter of fact, very few American collectors of American art sell works of art which they acquire. I know, as we have been trying to repurchase works by practically all the artists on our roster including Shahn, Sheeler, and O'Keeffe whom you list in your letter. In many instances we have offered two and three times the original price with the expectation of making an additional profit, but we have been unsuccessful in every instance.

If you would like to have me send you photographs, I shall be glad to do so. At the moment, we have only one Sheeler still unsold and are holding this for exhibition purposes. The same is true of Shahn but we have several O'Keeffes available as her backlog still includes a cross-section of several periods.

May I suggest that you refer to the names printed and list those in whom you are interested. I shall be glad to send you photographs of whatever is available, in the hope that you will be in New York in the near future to see the originals, or, if you prefer, we can send two or three paintings to you on approval after you examine the photographs.

Sincerely yours,

RMH:pb

OIL PROPERTIES
RANCHING
SCIENTIFIC RESEARCH

TOM SLICK

BENNETT BUILDING
SAN ANTONIO 5, TEXAS

April 24, 1958

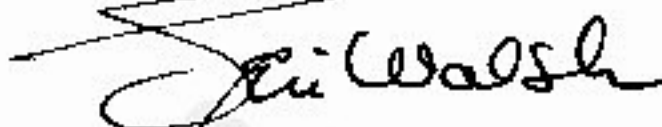
Miss Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

Thank you for your letter of April 21st. We appreciate your taking care of the restoration of Black Place III and shipping both O'Keefe paintings to the McNay Art Institute. Any bills however should be sent to Mr. Slick at his office address. We would like the bills in duplicate as you suggest.

Thanks very much.

Sincerely



Jeri Walsh
Personal Secretary

JP

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April 25, 1958

Miss Ardis V. Derum
1052 S. E. Windsor Lane
Tustin, California

Dear Miss Derum:

Since we handle only original works of art and no reproductions at all, I would refer you to one of the organizations that specializes in reproductions, such as Raymond and Raymond at 32 East 53rd Street, New York City, who, I trust, will be able to supply you with a copy of a reproduction of THE BATH by Georgia O'Keeffe.

We are happy to know of your interest in the work of this artist and thank you for your inquiry.

Sincerely yours,

EGH:pb

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May 3, 1968

Mr. H. H. Arnason, Director
Walker Art Center
1710 Lyndale Avenue South
Minneapolis 3, Minnesota

Dear Harvey:

Several days ago we shipped prepaid the Shaefer painting entitled MID-WINTER and I am now writing to extend my deep gratitude for your very generous cooperation in lending this painting for our exhibition.

As you have heard, no doubt, this exhibition was a tremendous success and we owe it all to the generosity of the lenders. Charles Shaefer joins me in thanking you.

Sincerely yours,

DM:ph

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May 7, 1958

Mrs. R. H. Goldman
65 Merriam Avenue
Leominster, Massachusetts

Dear Mrs. Goldman:

Thank you for your letter and your check.

I checked our stock records and the artist's receipt and in both instances the price was \$1850. - a figure that had been consistently quoted. I am sorry if I misquoted the figure in one instance, but \$1850. is correct.

Although I do not have a copy of Art in America on hand, I am sure that there is only one George Grammer. He is from Fort Worth but married a New York girl and moved here. He has had one-man shows in two or three museums within his home state and has been exhibited in various other institutions throughout the country.

Naturally I am delighted that you are happy with the Weber painting and look forward to seeing you when you are next in New York.

Sincerely yours,

EGH:pb

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May 8, 1958

Mrs. Eugene H. Lederer
Art Studies
State College, Pennsylvania

Dear Mrs. Lederer:

Thank you for your letter.

Much as I should like to take advantage of your very kind invitation, my schedule for the one day at State College is so jammed that I find it impossible to accept. However, I hope to meet you at one of the functions.

Sincerely yours,

EGH:pb

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April 29, 1958

Miss Betty Robinson
THE ROBINSONS INC.
4007 East Kellogg
Wichita, Kansas

Dear Miss Robinson:

Much as we would like to cooperate with you, there seems very little likelihood that we can supply any paintings by the artists whose names are printed below within the price limit stated by you.

In the fall perhaps we can find some silkscreens by Ben Shahn and possibly a few lithographs by Kuniyoshi. Let me know whether these will interest you.

Sincerely yours,

EQ:apb

UNIVERSITY OF CALIFORNIA PRESS

BERKELEY 4, CALIFORNIA

April 25, 1958

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

We have just finished laying out the Dove book and it is going to look very handsome. The orders for the catalogues are now in and firm, and we shall only print as many catalogues as have been ordered. Obviously the Press prefers to sell its hard cover books, since the catalogues are being sold at \$1.75 to the museums (which will retail for \$2.00) and the hard cover books will ~~sell~~ for \$7.50. I, too, am interested in limiting the number of catalogues as I don't want to see them on museum shelves, and rather enjoy seeing the museums sell out and turn to the hard covers.

This explanation is to persuade you that no one is urging you to order catalogues, but if you do wish to have a stock of our catalogues at \$1.75, they should be ordered now.

Please write to Mr. Philip E. Lilienthal here at the University of California Press and send a carbon to me at Los Angeles.

All of the best,

Sincerely,


Frederick S. Wight

xretail
FSW:ds

cc: Philip E. Lilienthal

April 30, 1958

Mr. Nicholas E. Brown
The Leicester Galleries
Leicester Square
London, W. C. 2, England

Dear Mr. Brown:

Several days after I had the pleasure of seeing you, some photographs arrived from the Leicester Galleries. Included was LSD 801, which does not seem to coincide with my memory of "Family Corner." Would you be good enough to refer to your previous records to ascertain whether there was some mistake made in this connection. As you recall, I purchased both "Family Corner," which you said measured $5\frac{1}{2}$ " in height and was priced at \$135. It seemed to me that the background was divergent but since I did not see the photograph on your second visit, I may be mistaken. In any event, I should be most grateful if you would check against your previous prints.

I look forward to seeing the group I ordered. Again I want to thank you for your kind cooperation.

Sincerely yours,

EGH:pb

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THE BROOKLYN MUSEUM

EASTERN PARKWAY, BROOKLYN 38, NEW YORK

TELEPHONE, NEVINS 8-5000

CABLE ADDRESS, BROOKMUSE

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

April 24, 1958

Mrs. Edith Halpert
Downtown Gallery
32 East Fifty-First Street
New York, New York

Dear Edith:

Just a note to confirm that we will call for the Sheeler "Stacks in Celebration" on May 3rd or 5th.

The Spaeths have very kindly agreed to lend it to the Inter-American Biennial in Mexico City.

Best regards.

Sincerely yours



John Gordon, Curator
Paintings and Sculpture

JG:CU